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THE BRICKBUILDER

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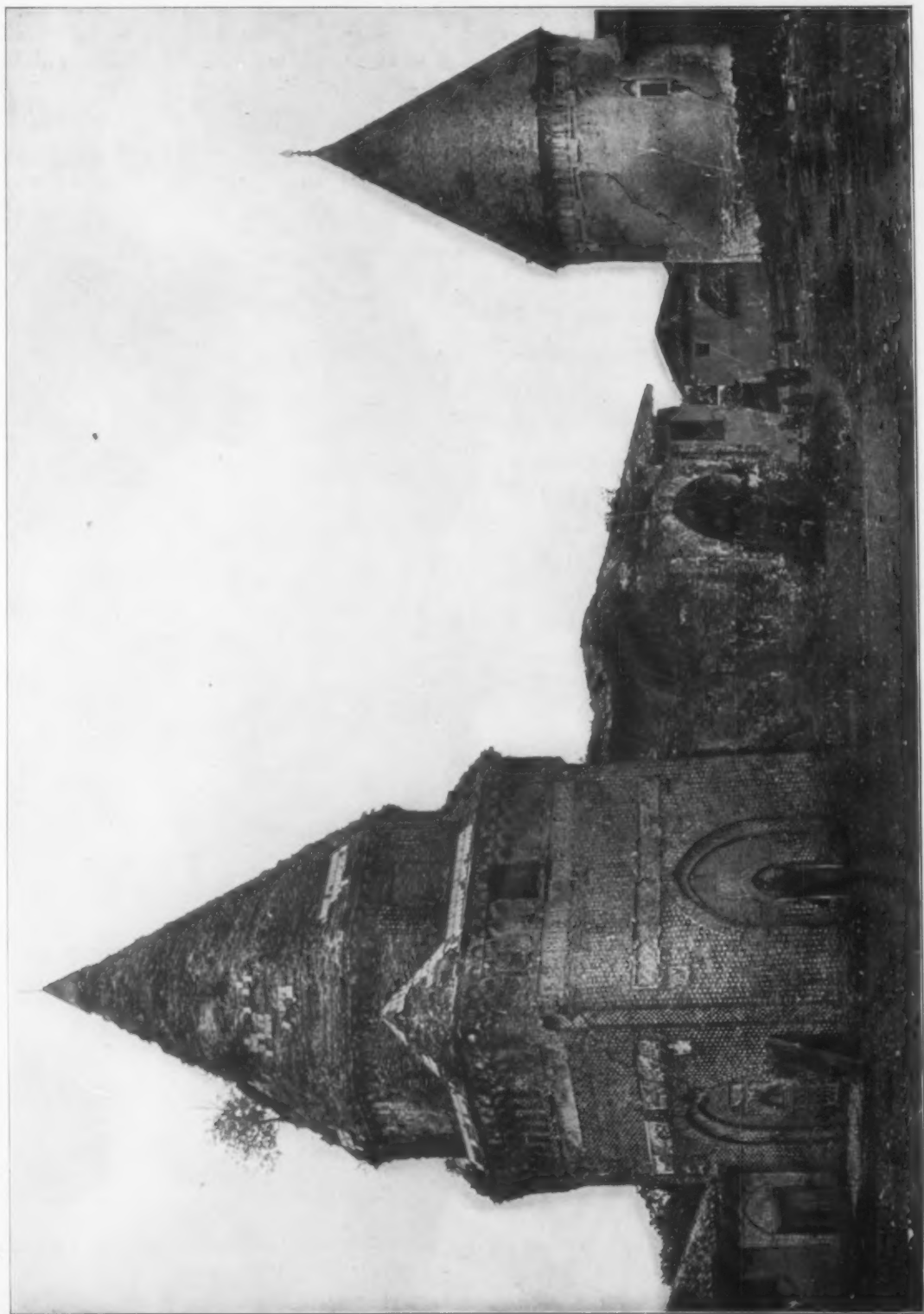
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LETTERPRESS

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MAUSOLEUMS AT SARI, PERSIA.

THE BRICKVILDER

VOL. 15 No. 8 DEVOTED TO THE INTERESTS OF ARCHITECTURE IN MATERIALS OF CLAY AUGUST 1906

The Seventh International Congress of Architects.

THE Congress just closed in London was probably the largest gathering of architects ever held. There were nearly seventeen hundred in attendance, including seven hundred foreigners. Numbers, however, were not all; it included men of ability and distinction, some of the foremost men of our profession from twenty-two different countries. The subjects presented too, were without exception of the broadest international importance and were discussed by men of world-wide reputation. The visits and excursions were made to places of the greatest architectural interest and beauty. The receptions held in our honor at the Royal Academy, the Lord Mayor's and elsewhere were most flattering, and last but not least the cordial and hearty good fellowship extended by our English hosts was such as to be long remembered.

The only criticism which might be brought, if such it be, was that of embarrassment of riches. There was almost too much to do and too many subjects for discussion, so many in fact as to necessitate these being carried on in two different places simultaneously.

Those who have not attended these great international gatherings question their real value, for no matter how interesting, instructive and really wise the discussions and conclusions may be, the Congress has no real executive power, and cannot enforce its principles. Nevertheless, that it has a real power and far-reaching influence for good is unquestionable, at least to those who are familiar with its workings.

The Congress was officially opened Monday, July 16, and closed with a farewell banquet the following Saturday, but the real opening, for us Americans at least, was the dinner given Saturday evening, July 14, by Mr. Owen Flemming, to the British members of the American Institute of Architects, and to which all the American members in attendance at the Congress were invited. This was a most charming and informal affair and gave an opportunity at the outset of meeting many of the distinguished men who were to be our hosts the following week.

The inaugural meeting was held at three o'clock, Monday afternoon, in the Guild Hall, an interesting mediæval structure corresponding to a town hall. His Grace the Duke of Argyll presided. There were also present H. R. H. the Princess Louise, the Lord Mayor of London, his sheriffs in the full regalia of their office,

foreign diplomats, including the American Ambassador, Hon. Whitelaw Reid, Sir Alma Tadema, Sir W. R. Richmond, Sir Aston Webb and Professor Aitchison.

The Congress was formally opened with an address by the president, Mr. John Belcher, who is also president of the Royal Institute of British Architects. In welcoming the members he referred to the interest taken in the Congress by His Majesty King Edward and the Prince of Wales and of the gracious presence of H. R. H. the Princess Louise, herself a sculptor of distinction. The address was very modest, full of thought, and the welcome most cordial and sincere. Mr. W. J. Locke, the secretary, and upon whom devolved the great work of preparation and organization of the Congress, stated that over twenty-five thousand circulars had been distributed and that he believed that every practising architect the world over had received notice of the Congress; that many governments had appointed delegates as well as one hundred and one architectural societies. The official delegates from the United States were George B. Post, W. L. B. Jenney, Frank Miles Day, W. S. Eames, Glenn Brown, Francis R. Allen and George Oakley Totten, Jr. Replies to the president's address were made by a delegate from each country, Mr. George B. Post responding for America.

The inaugural speech was made by the Duke of Argyll, who also welcomed the members and gracefully referred to all the countries represented, especially America. These inaugural meetings of the Congress are always formal and impressive and presided over by some high dignitary of state. At the Brussels Congress, held in 1897, King Leopold attended in person. In the evening the members were tendered a reception by the Royal Academy of Arts, at Burlington House.

On Tuesday, at 10 A. M., the Congress convened for the discussion of papers at the rooms of the Institute and the Grafton Galleries. There had been selected an English and foreign honorary president and secretary for each subject. America was given two honorary presidents, Messrs. Frank Miles Day and W. S. Eames, and one honorary secretary, Mr. George Oakley Totten, Jr. Mr. Reginald Blomfield and Sig. Cannizzaro presided at the Institute rooms. The first paper was on "The Chateaux of St. Germain," by M. Daumet, the restorer of Chantilly.

The first subject presented was "The Execution of Important Government and Municipal Architectural

Work by Salaried Officials." This resulted in a spirited discussion. Such men as Herr Otto Wagner, the entire Belgian Society, Mr. G. H. Fellowes Prynne, Professor Nagy (Hungary), M. Jules de Bercyik (Budapest), and others maintaining that the "official architect" was liable to be too swamped in red tape officialism to devote any serious thought to artistic considerations. That, further, he was under the surveillance of a higher official who was not likely to have any sympathy for or appreciation of art of any kind. They maintained that such offices should exist but be confined to purely practical, technical and economic considerations, but never artistic. Mr. F. E. P. Edwards of Bradford and Mr. W. E. Riley, architect of the London County Council, argued for the official architect but against surveyors and others without the title and proper training. The general impression given by the discussion was that the work done by private architects was likely to be superior to that of the officials in all countries except France and possibly Germany. M. Poupinel argued that in France the very object of the Ecole des Beaux Arts was the training of men for such position, and that the official architects of France were those who had received the Grand Prix de Rome.

The resolution of the meeting as finally adopted was:

"That in the future in the interests of the administrations and the public and in the higher interests of the art of architecture, public bodies, whether government, provincial or municipal, should entrust works of architecture only to qualified professional architects either by competition or otherwise."

At the Grafton Galleries, Mr. Frank Miles Day presiding, the subject under discussion was "Steel and Reinforced Concrete." The æsthetic view of the matter was developed by Professor Cloquet, Belgium, and Mons. Augustin Rey and Ellis Marsland of France, while no very valuable paper on its practical application was presented. Mr. George B. Post said that the architects of large practice in America used ferro-concrete with considerable trepidation, from the fact that there were no established constants which could be employed in computing the strains.

Two excursions were arranged for the afternoon, one to Hampton Court and the other to Hatfield House. A special train was provided to take the members to visit the latter, the famous old home of the Marquis of Salisbury, and about six hundred ladies and gentlemen availed themselves of the opportunity of seeing this historic house. The visitors were received by Col. Eustace Balfour, who gave a short history of the building. The house is too well known to need special description. It may be of interest, however, to note that this is one of the first mansions in England to possess a basement story, and shows in this, as well as in many other respects, the Italian influence. The interior is very rich, and there is a remarkable wealth of oak-paneled walls, elaborate marble chimney-pieces and ornate plaster ceiling in gilt and colored armorial decoration. Hatfield, too, is beautiful in its setting. The park contains all the charms to be found in the English garden, — formal in treatment directly about the house and wild and picturesque in the middle and far distance. At five o'clock tea was served in a quaint old inn, and the members of the Congress returned to town well content both with the excellent

arrangements, the delightful cordiality they had received and the interesting and beautiful things they had seen.

The meeting at the Institute rooms Wednesday morning was presided over by Dr. H. Muthesius (Germany), and the subject discussed was "The Organization of Public International Competition." A very admirable and concise paper was presented by M. Gaudet of Paris, while one advocating almost the same principles was presented by the "Society Architectura et Amicitia" (Amsterdam). In both, preliminary and final competitions were advocated. In these papers it was also argued that the competition is for the production of merely a preparatory scheme and not the final design. The resolution adopted referred the matter to the Permanent Committee for consideration and report at the next Congress.

The subject, "Ownership of Architects' Drawings," was discussed under the presidency of Mr. W. S. Eames. Mr. Heathcote Stratham presented a resolution asking the members of the Royal Institute to urge the passage of a bill by Parliament to make the Institute's scale of charges a law. Dr. Muthesius said that the paper referred only to England, but that the subject was an international one. After further discussion by M. Harmand, Messrs. Middleton, Hudson, Kersey, Read, Berry and others, the following resolution was passed:

"That this Congress is of opinion that the architect is employed for the production of a building, and that all drawings and papers prepared by him to that end are undoubtedly his property."

In the afternoon visits were made to Buckingham Palace Gardens and Westminster Abbey and subsequently to the works of Messrs. Holloway and Doulton.

M. Dahlerup (Denmark) presided at the rooms of the Institute in the evening, when "The Responsibilities of a Government in the Conservation of National Monuments" was discussed. This is a subject which has received the consideration of previous congresses and naturally concerns Europe more than America.

The resolution presented by Mr. Alex. Graham was "That this International Congress of Architects recommend that the British Government be approached with a view to appointing a Royal Commission to control and to extend the operations of the Ancient Monuments Protection Amendment Act of 1900 and to prepare an accurate catalogue of all ancient monuments in the British Islands, whether historic or prehistoric." One of the English magazines observed that "there was no better method than the appointment of such a body for decently interring the subject." Others who took part in the discussion were M. Besnard (Paris), Prof. Baldwin Brown, Mr. W. R. Lethaby and Com. Alfredi d'Andrade (Italy).

The subject at the Grafton Galleries on Wednesday morning was, "How far Should the Architect Receive the Theoretical and Practical Training of the Craftsman?" The chairmen were Herr Otto Wagner (Austria) and Mr. R. S. Balfour (Eng.); secretaries, Mr. H. O. Talbolton (Scotland) and Gustave Wickman (Sweden).

Papers were read by Mr. Reginald Blomfield, M. Van Gobbelschroy (Belgium), Herr Otto Wagner and M. Gaston Trélat. M. Robert Lesage (Paris) gave a summary on the work at the Ecole des Beaux Arts and other French governmental schools. Mr. C. Howard Walker said he thought that the general education, both theo-

retical and practical, should run side by side, and he explained the methods of instruction in America.

The resolution as proposed by Prof. V. Nagy (Budapest) and passed was:

"This Congress, considering that the architect, the master of the works, having under his immediate direction workmen and artisans of the most varied bodies of the state and utilizing the services of the most varied industries, has no means of acquiring in each of these trades and in each of these industries the complete knowledge of a specialist, expresses a desire that opportunity should be given to architectural students to acquire in a general but exact manner the technical parts of the various trades and industries of the building trade without claiming to practise their trades and industries. It also expresses the wish that between these schools international and continuous relations may be established."

The evening discussions at the Grafton Galleries were conducted under the chairmanship of Sir William Emerson and M. Ch. Buls (Belgium). The secretary was Mr. Perkins Pick (England). Papers illustrated by lantern slides were presented by M. Ch. Buls, M. Eugène Hénard (who planned the new avenue Nicolas II), Dr. J. Stübgen (Berlin) and Mr. Raymond Unwin. The most interesting paper of the evening was that of Mr. Frank Miles Day, who described the work of the park improvement schemes now under way in many of our American cities. On Thursday morning Mr. W. S. Eames presided at the meeting at the Institute Rooms where the subject of "Artistic Copyright" was discussed. Papers by Mons. Talvat, Trélat and Harmand were read. The resolutions presented by M. Harmand were adopted. They were:

"1. That architectural designs comprise designs of façades, exteriors and interiors together with plans, sections and elevations, and they constitute the first manifestation of the architect's ideas and the work of architecture.

"2. That the building is but the reproduction on the site of the architectural drawings.

"And this Congress renews the resolution of former congresses that works of architecture be protected in all legislative enactments and in all international conventions equally with every other kind of artistic work."

The next subject discussed was, "To what extent and in what sense should the architect have control over other artists and craftsmen in the completion of a national or public building?" The meeting was presided over by M. Böker (Russia) as chairman and Mr. Totten as secretary. Papers were read by Sir William Richmond, K. C. B., M. Nénot (Paris), Herr L. B. Müller, M. Bonnier (Paris), Mr. Ellicott (Baltimore). The resolution proposed by Herr Wagner, viz., "The architect in the construction of a building is to be given absolute power over the co-operating craftsmen, but in a special manner over co-operating artists," was carried.

Thursday morning the subject of "The Education of the Public in Architecture" was discussed under the joint presidency of Sir Aston Webb and Dr. Stübgen. Papers were read by Mr. John Belcher, Mr. Banister, Mr. F. Fletcher, M. Albert Mayeux and others. The papers presented were well worth careful consideration.

In the afternoon visits were made by sections of the Congress to Windsor Castle, St. Paul's, the Temple, St.

Bartholomew's, Smithfield, the Institute of Chartered Accountants, Kensington Palace, and a reception was tendered the members by our ambassador, Hon. White-law Reid, at Dorchester House. This is one of the finest houses in London and shows strongly the Italian influence.

In the evening the members attended a reception given by the Royal Institute of British Architects in the Royal Botanic Gardens. The conservatories were illuminated and the trees hung with myriads of tiny fairy lamps, producing rather a weird but beautiful and enchanting effect. Music by the Royal Horse Guard Band, a Shakespearian play and other amusements made the time pass quickly and very enjoyably. An interesting little ceremony in the course of the evening was the presentation by M. Daumet of the Medal of the Institute of France to the Royal Institute of British Architects.

On Friday, all day, excursions by special trains were arranged for Cambridge and Oxford. To spend a day in either of these quaint old towns, full of history and some of the finest architecture of England, under ordinary circumstances is delightful, but in company with our agreeable hosts as guides and companions doubly so. Luncheon in both places was served in the beautiful old dining halls of the colleges. Carriages were provided where the distances were great; in fact, everything for the comfort, pleasure and edification of the parties.

At the evening session of the Congress a paper was read by Mr. Cecil Smith on "The Tomb of Agamemnon."

On Saturday morning the papers were again resumed. The first subject discussed was "A Statutory Qualification for Architects." Much was said that would be of interest to those who believe in the licensing of architects. The movement seems to be growing, for many countries have it under serious consideration. The analogous subject, "The Title and Diploma of Architect," was also discussed and is being pushed in all those European countries where they take special pride in their architectural schools, especially France.

In the afternoon a visit was made to Greenwich Hospital by boat. While the buildings were of great interest, their original drawings by Wren, Stuart, John Webb and Yenn were even more so.

In the evening the farewell banquet was held in the Victoria rooms of the Hotel Cecil. This was presided over by Mr. Belcher, the president. His Grace the Duke of Northumberland was the guest of honor. A number of foreign ministers were present, and about five hundred members of the Congress. The use of an official toastmaster who made all the announcements was a source of much interest to Americans. After the toasts to His Majesty King Edward and the royal family had been drunk, Sir William Emerson proposed the "Foreign Delegates" and made some very interesting remarks. The delegates then replied, some in English, others in French or their native tongues. Their remarks were brief, formal and complimentary. It was a special compliment to America to have Mr. Cass Gilbert asked to reply to the toast, "The Royal Institute of British Architects," which he did most gracefully. Mr. Belcher then made the closing remarks of the Seventh International Congress of Architects.

GEORGE OAKLEY TOTTEN, JR.

The Relation Between English and American Domestic Architecture.

BY FRANK CHOUTEAU BROWN.

THE INFLUENCE OF MATERIALS.

BEFORE attempting an analysis of the very essence of the movement,—its modernity,—it becomes essen-

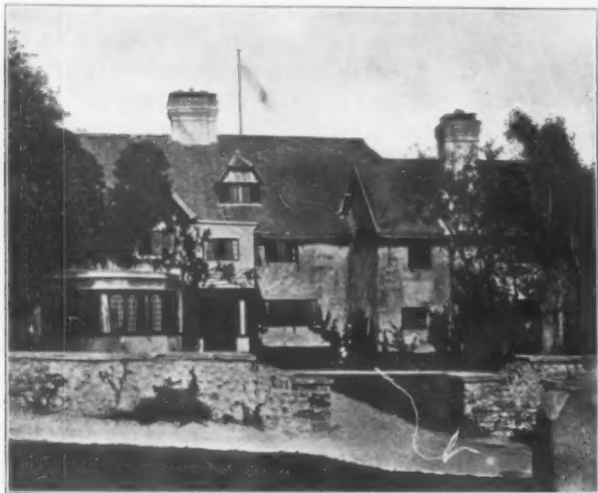


FIG. 1. OLD STONE AND PLASTER ENGLISH HOUSE.

tial to take up the influence exerted by materials—after historic style and precedent the most important single factor having to do with the general consideration of the subject—upon modern English and American architecture; so that some common comprehension of the true import of this local and variable element may be had. To establish at once an idea of the importance and value of this topic, it is but necessary to recall the difference between the English Georgian and American Colonial buildings,—differences partially due to changes in climate and surroundings, but mostly to a change in the material of which the buildings were constructed, which change caused an immediate and marked alteration in the character of the style itself.

In the colonies the universal use of wood—the natural local product—for the smaller churches and the great majority of the houses immediately lightened their details and parts to proportions more appropriate to the new material than were those derived from the massive English brick and stone originals. A column in stone, for instance, demands a certain diameter-thickness in order that it be quarried, worked and handled with any safety; while the difficulty of obtaining and milling large pieces of timber, and their tendency to check and crack under exposure to the weather, caused the Colonial builders to considerably reduce the diameter of their wooden

columns, although compelled to retain substantially the same height.

They next readapted all their moldings to this new standard of proportion, making them more delicate and refined than the English sections, of which they were otherwise direct copies. Indeed, it is most remarkable to observe how exactly and for what a long period of time the pure outlines of Classic English molding sections were retained in this refined form in structures erected in this country. Undoubtedly the many "Builders' Handbooks" of the period—then so generally in use—with their ample illustrations of the Orders, and notable Italian and English Renaissance buildings, were largely responsible.

Not only did the change in material effect a change in detail, but it was also directly responsible for changes in the plan and outline treatment of the very structure itself.

Once the technical possibilities of the new material, wood, were thoroughly comprehended, it was immediately recognized that its advantages of easy working and quick framing at joints and angles allowed of a greater diversity in plan and exterior outline than was possible in the stone or brick cottage with which all concerned had previously been more familiar. This discovery, once made, was immediately taken advantage of by even the earliest builders; and so the similarity of aspect between the cottage of this and all earlier times—which had

been present for so many centuries—was soon lost; while in the larger and more pretentious brick dwelling the English derivation and similarity yet remained unmistakably apparent, and was therefore the more easily perpetuated.

On the other hand, what are considered as some of the most modern treatments of materials are actually the strongest witnesses of the influence exerted—often unconsciously—by historic association and precedent; reappearing even after lying



FIG. 2. COTTAGE AT BOURNVILLE.



FIG. 3. COTTAGE AT PORT SUNLIGHT.

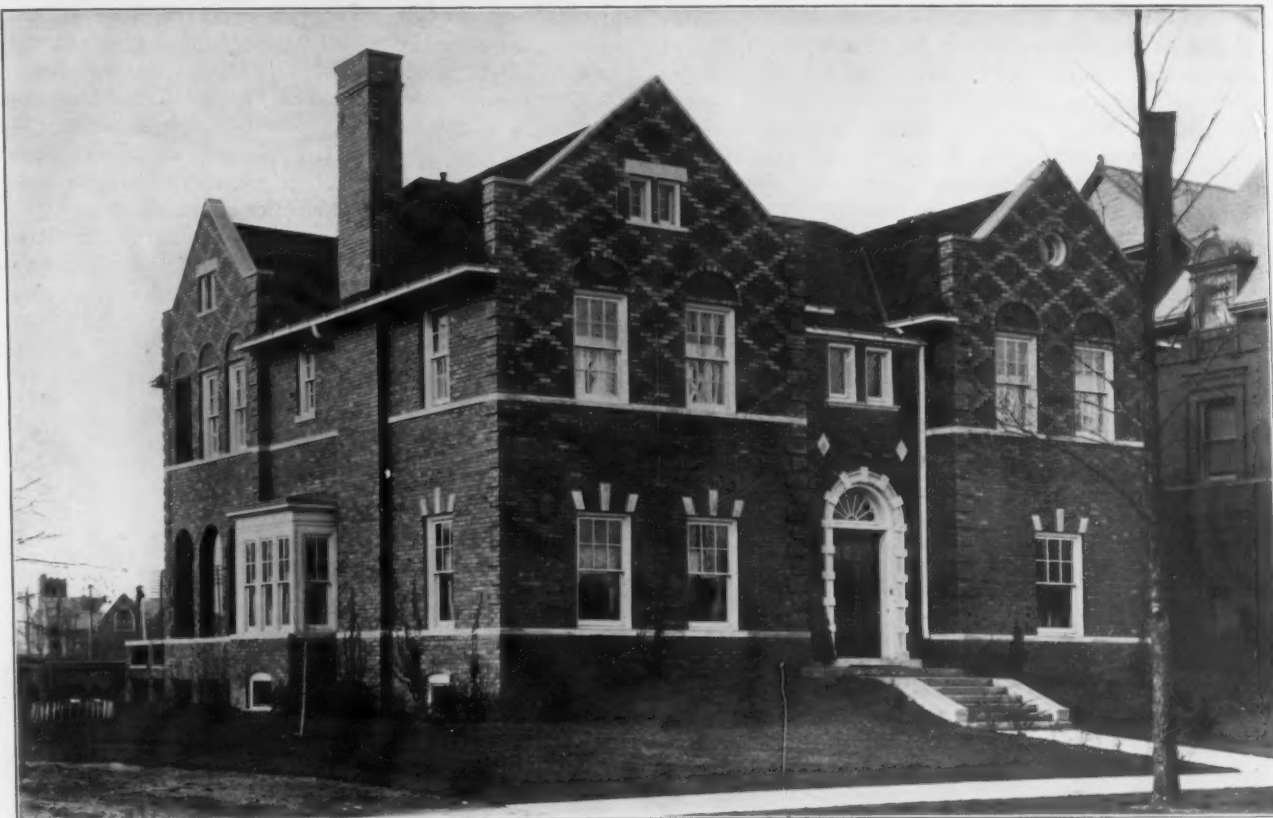


FIG. 4. HOUSE AT DETROIT. A. W. Chittenden, Architect.



FIG. 5. "SANDHOUSE," WITLEY, SURREY. F. W. Troup, Architect.

latent for centuries. The charm and interest of the old Renaissance rough brickwork were soon acknowledged, and one of the first evidences of a different acquired view-point was a recognition of the artistic value of the textures inherent in materials.

Spurred by the interest furnished by a new point of view, new ways of varying the regularity of brick-surfaced walls began to be invented, — and old ones rediscovered. Walls of brick were paneled with rows of

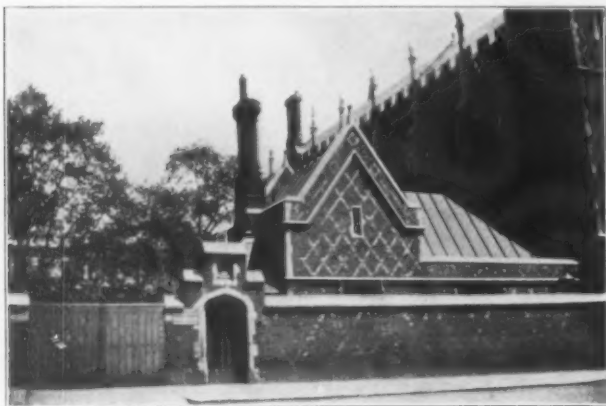


FIG. 6. ENGLISH GABLE SHOWING BRICK PATTERN.

headers; their planes broken by recessed or projecting blocks of flint or bits of stone, so as to obtain a *chiaroscuro* of light and shadow; diaper patterns, picked out in various ways; variations of English and Flemish bonds; the introduction of bits of stone, of cement or of other materials, or of color were employed in the endeavor to further relieve their possible monotony of tone. Under this renewed impetus, often the same tricks and even the same designs as appeared in the earlier brick architecture of Italy, England and France were unconsciously revived and reapplied.

The restfulness and beauty of plain, unadorned surfaces of different materials, unbroken save by their material-texture, began to be recognized. Existing older dwellings, where additions and alterations — made at many different times and periods — had all united to produce a final charm and picturesqueness of their own (Fig. 1), suggested the combination of surfaces of different textures and materials in new compositions of artistic irregularity and unbalance of motive, just as surfaces of different perpendicular planes formed by the projecting and recessed elements of the plan had before been used; and as those composed of different horizontal lines (Figs. 2 and 3) were soon no more to be avoided. The interruption of cornices and belts by bays, dormers or gables was no longer to be considered an architectural crime. Perhaps it was these same examples that first disclosed the possibility of combining different styles and periods into a single pleasing architectural — or, better, *unarchitectural* — whole; and thus, perhaps, the architectural designer first became familiar and acquainted with uncounted thousands of models of beautiful and appealingly human, because they were imperfect, compositions.

Of course there arise the same questions of ethics and of theory as to the use of materials that confront us when considering our American right to historic — yet

not insularly native — styles of architecture; but certainly they are here less abstract and therefore are more easily and certainly to be answered. The most native or natural material should properly always be employed. If we manufacture, or inherit, or find the material near our hands, it rightly and undisputably belongs to us. This we have already recognized unconsciously by our use of wood; even conforming a foreign, if inherited, architectural style to its technical requirements and nature.

But the day of wood is nearly over; it is almost exhausted. It now costs as much as brick or cement or stone; therefore it is commercially right for us to abandon it and to turn to one of these other materials, *the one most natural and native to the locality where we are to build*, and then to employ it after the fashion that seems

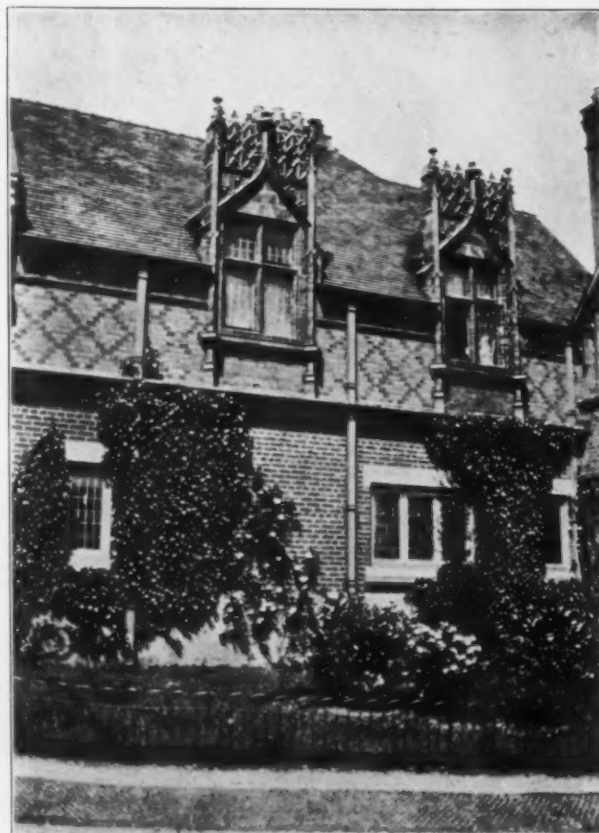


FIG. 7. DETAIL OF BRICKWORK, HOUSE, PORT SUNLIGHT.

locally and technically most fitted to the material selected. Here indeed comes the problem, and one that we must meet squarely and solve successfully before we can attain a natural and native "style" of architecture. For this purpose we can do no better than to apply the hints and suggestions that are furnished so freely by contemporary English work; but we should first adapt them to our own purpose and requirements. The material must first be selected, and that one will always be most appropriate that is most naturally a product of the vicinity where the structure is itself to be located.

Then the method of its employment becomes the most important consideration; and here too the designer should be governed by the same ethical considerations, and so allow the work in the neighborhood to suggest

the employment that is most natural. The use of a local material by the native, unconscious and uneducated workmen will often convey to an open and receptive mind the



FIG. 8. COTTAGES AT ALLERFORD.

germ of an appropriate idea capable of freer expansion and artistic expression.

Frequently it may require a careful study of the nature of the material itself, as well as of similar products of other countries used at other periods; for, after all, a certain portion of the style of these buildings, wheresoever they are located, *must* have been derived from the material employed; and that portion, no matter how exotic the example, is indubitably ours for what value of suggestion or adaptation it may inherently possess. The dwelling in Detroit shown in Figure 4, for instance, is as simple and logical an exposition of the use of material as it would be possible to find. The diaper treatment of brickwork illustrated in such other examples as Figures 5, 6 and 7 is here utilized to accent the gable features, themselves evidently derived from English Gothic precedent and yet suggesting, by their flatness of slope, along with the general roof treatment, distinctive differences traceable to their adaptation to our locality and climate.

As far as that material is itself concerned, we certainly have a right — equal to that of the English practitioners — to the use of brick; so long as they are employed in the forms and manner that are consistent developments of its latent technical possibilities. Undoubtedly some of the most apt, interesting and suggestive English employments of brick were those of the Elizabethan period, so called. There then became defined a style especially adapted for large rambling country houses and almost as available for smaller and more modest structures of the same Gothic feeling.

Our right in America to erect structures in a style copied or derived from that of this, or any other, period in England is largely a question of ethics and nice distinction as to each individual's point of view. How far the style adapted itself to the material or the material influenced the style is more a question of individual theory and feeling than a matter which can be absolutely and authoritatively stated for all those concerned. Certain it is that in some ways and under some conditions of environment and surroundings, both style and material are too nicely adapted and correlated to each other to be easily disengaged. It would certainly be an extreme purist who would feel called upon to deny that, as the manufacture of brick is a distinctive and important industry of this country, any consistent and proper use of brickwork would be at all foreign to the major portions of the United States.

Does not the question resolve itself almost wholly down to one of the extent to which the foreign manner of employing brickwork may or may not be *exactly* transcribed to our American surroundings; and does not the interest of the problem largely arise from the very difficulties presented by this question for the solution of the individual artistic conscience?

All will agree that the brick buildings belonging to the Elizabethan period are full of suggestions, both as to general form and exact details of treatment, that are as appropriate *to the material* to-day as at the time they were first evolved. But the period and life that produced these forms and details do not now exist, and our different surroundings of themselves demand a different method of treatment. It is of course not possible for any two temperaments to agree

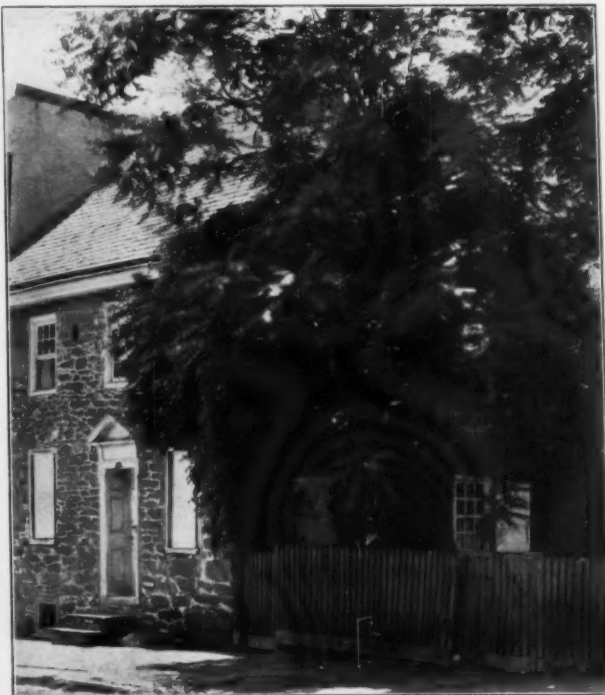


FIG. 9. OLD HOUSE, GERMANTOWN, PA.



FIG. 10. BRICK AND STONE HOUSE.
D. K. and L. V. Boyd, Architects.



FIG. 11. SUBURBAN STORE AND DWELLING.
Charles Barton Keen, Architect.

as to the solution, or solutions, of such a question; the very basic differences of idea that arise but add variety and interest to the results arrived at so differently, and this but increases the number of possible motifs at the disposition of the designer, and therefore the flexibility and freedom with which he may utilize his material. In other words, the infusion of the modern spirit (which alone legalizes the transplanting of these motifs to our soil and their reutilization by us to-day or to-morrow) must endow these well-worn architectural forms with a new plasticity of handling and pliability of motive that



FIG. 12. STORE FRONT, SUBURBAN STORE AND DWELLING.
Charles Barton Keen, Architect.

may in adequate hands eventually result in something as individual, as personal and as original as the sculptures of Rodin.

Another material, stone, we also possess in a great variety of colors and kinds, but the American architect — perhaps again from the lack of atmosphere and native historical models — seems unable to utilize and employ it in the same interesting technical ways as do his English contemporaries. This is perhaps natural, as in England, in certain counties — to take as an instance Derbyshire — the entire countryside is built up with rustic cottages where the only material employed for the walls, and even sometimes for the roofs of the buildings, is the native stone. A typical village of this sort is Bakewell, with only a couple of thousand inhabitants, and the old stable

of the famous "Haddon Hall" — illustrated in the July BRICKBUILDER — although more pretentious than many of the models that such a village could furnish, may be taken as a representative instance of this native use of stonework. Something of the naïve simplicity and charm of such rustic natural stonework is illustrated by the small cottages at Allerford (Fig. 8), of a type that — with the exception of the modern tile roof that is so unfortunately contrasted with the thatched cottage across the lane — is repeated, in those counties where stone is a natural product, again and again throughout England.

In this country it seems difficult for us to use rus-



FIG. 13. OLD PLASTER AND TIMBER HOUSES, HANOVER,
ENGLAND.

tic stonework in any such simple, straightforward and characteristic manner. We have apparently limited ourselves to two methods of its employment, — random seam-face ashlar, or a natural field-stone wall surface. In one or two localities, notably in the vicinity of Philadelphia (where there exist many such models for the simple use of the material as the old building illustrated in Figure 9), stonework has been used after the fashion suggested by this "historic" example, and therefore it more nearly approaches some of the modern English work in technique. Many modernly designed English houses illustrate interesting uses of stonework; and the similar, if more regular and perhaps therefore less interesting, use in the first story of the Pennsylvania house (Fig. 10)



FIG. 14. PLASTER STABLE, NORTH SHORE OF
MASSACHUSETTS.

should indicate with what success a thoroughly American and natural treatment, designed to obtain an effect from the quality and texture native to the material itself, is available in the solution of our native problems.

Even plain broad surfaces of cement or plaster still



FIG. 15. PLASTER COUNTRY HOUSE, MASSACHUSETTS

seem somewhat exotic here in New England, although perhaps the real reason for this lies more in the psychological fact that so far our eyes and minds have not become sufficiently accustomed to this material to cause it to seem natural and usual to us; yet this result is eventually inevitable, and must soon follow from the movement for its use that is now so widely evidencing itself. After that primary period is once passed it will be easier for us to judge as to its adaptability and value to our native architectural style than it is at present: although its general use on buildings too distinctively Italian, Spanish or markedly English in type to appear convincingly native has so far largely prevented its just appreciation. The material itself is certainly quite as logically ours to use as brick or any other of the important products which we now possess in common with other people; and once that its employment in such native buildings as the combination store and residence illustrated in Figures 11 and 12 becomes general, we can begin to consider it from a less prejudiced standpoint.

The historical treatment of plaster as well as that method most natural to the material, both with a small amount of exposed timber work and also with the simple plain surfaces that have been adopted as more typically modern, is indicated by the old plaster houses at Hanover (Fig. 13) that bear a close and direct relationship to modern English and American work of similar character.

The American architect has but recently begun to use plaster after the English manner, but the movement has already gained so much momentum that it is evident that this style is destined to be immensely popular. Yet these houses are sometimes still too suggestively English to appear wholly at home in their new world environment; while when used after the Italian style it is even more un-American, as for instance the group of stable build

ings appearing over the high stone wall and latticework in the accompanying illustration (Fig. 14). The plaster cottage of mixed Spanish and Mexican derivation, and the plaster and timber dwelling that too perfectly reproduces an historical atmosphere, are so at variance with their surroundings that it distracts our attention from the material and prevents us from judging in such examples of its applicability to our American purposes and needs.

In another illustration (Fig. 15) the foreign atmosphere is not so strongly in evidence. At first glance the structure might indeed be a simple framed house, clapboarded or shingled after the ordinary American fashion. It needs a closer inspection to note the distinctively Italian character of the entrance and some of the minor details of the house, but its total effect is more natively American, and the plain textured surfaces of the plaster wall treatment lend it an added attractiveness not to be obtained by a more conventional wall covering.

America does possess one building surfacing material that is distinctively native and as historically our own as our short insular architectural history allows. The

shingle, as a manufactured article, is not used under conditions at all comparable with ours in any other country, even for a roof covering; while so far as employing it upon the outside wall of a building is concerned, its use in this way is even more typically American; although in England slate is employed occasionally to cover wall surfaces, or portions of wall surface, in much the same manner as we use the wooden shingle (Fig. 16). Despite its Italian roof line, its classic entrance motive and Renaissance proportioned detail, the summer dwelling (Fig. 17) is as distinctively American in character as the rugged landscape of which it forms a part.

For roofing purposes we possess shingles, slate and tile; the two last named materials have been used in England on buildings both old and new, but



FIG. 16. COTTAGES, PORT SUNLIGHT.



FIG. 17. SUBURBAN HOUSE, NORTH SHORE OF MASSACHUSETTS.

after a fashion quite different from that commonly employed in our country, where the chief endeavor seems to be to apply them as evenly and uniformly as is mathematically possible.

New Uses for Terra Cotta Building Blocks.

THE HOUSE.

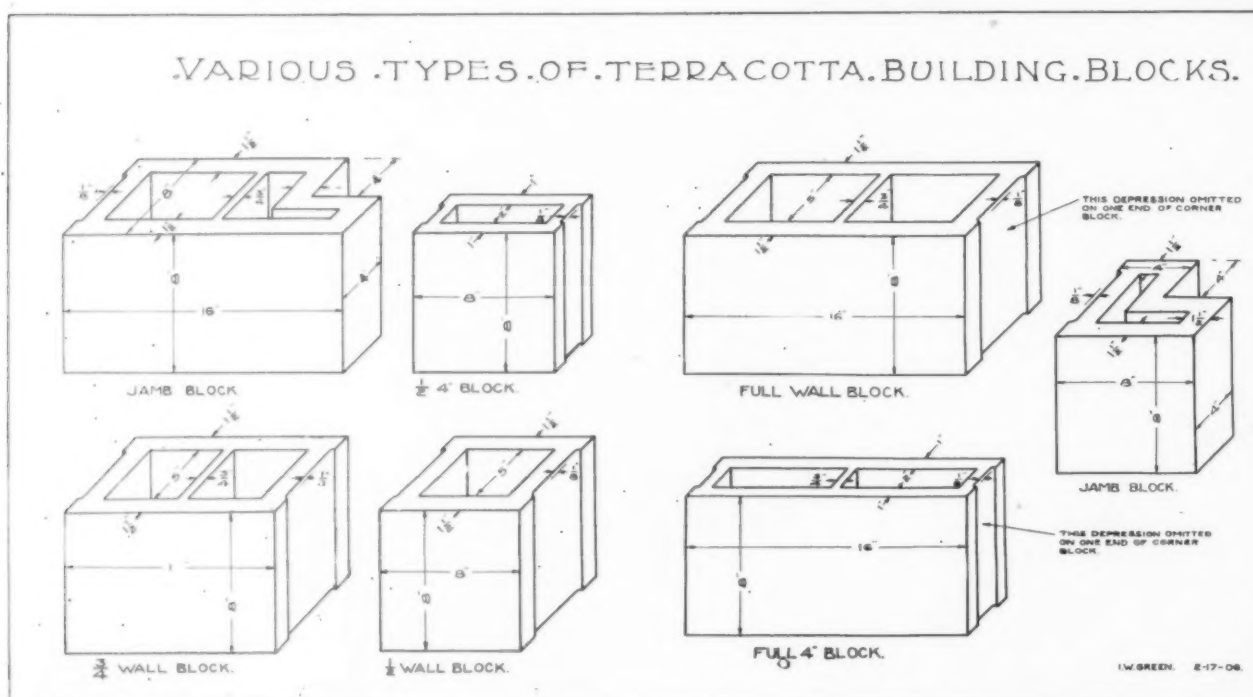
THE construction of a serviceable and artistic detached house of hollow terra cotta building blocks offers few technical problems that cannot be easily overcome; but as the details of the work are not as well understood as those pertaining to wood framing and brick construction, a description of some of the various types of blocks and their uses may prove of value.

Modern terra cotta building blocks possess advantages of great importance over nearly all other building materials. They are absolutely fireproof, resisting temperatures upward of 2,500 degrees. They are lighter in weight than either bricks, stone or concrete, and are

wall built with blocks eight inches thick would prove strong enough for any imaginable work in modern houses.

Durability, warmth and dryness to an unusual degree are obtained from walls of these blocks. They are practically indestructible and, being thoroughly vitrified, are perfect non-conductors of heat and cold and do not absorb moisture. Sound also is deadened by the air spaces in them. Walls constructed of 8-inch blocks thus possess all the desirable qualities demanded,—strength, durability, fireproof, sound-proof, warmth and dryness.

The question of cost and economy of construction may appeal to some more strongly than the other qualities enumerated, but first cost, after all, is only a part of the problem. Outside of the question of first cost of material, points of economy in handling and labor must be considered. Owing to their lightness and convenient size they can be laid in a wall at less expense than stone. A single block can be placed in position in one-third the time



manufactured in convenient sizes for handling. A 4 x 8 x 16 inch block weighs only 20 pounds, and the larger size, 8 x 8 x 16, averages 34 pounds. A cubic foot of hollow terra cotta blocks thus averages in weight 40 pounds, while the lightest of cinder concrete weighs 90 pounds, and stone, granite and cement blocks suitable for building purposes much more.

In dealing with any building material the factor of safety is one of the first that architects must consider. Hollow terra cotta blocks are made under severe fire and compression tests, and every one therefore possesses a uniform standard of strength. Tests made with blocks 8 x 8 x 16 inches have developed an ultimate strength of 2,500 pounds per square inch in center web blocks and 1,969 pounds per square inch on gross area and 6,000 pounds per square inch on net area in corner blocks. Thus for all building purposes they surpass in strength any possible compression they could ever be subjected to. A

required to set a stone of similar dimensions. There is likewise a considerable saving in lime, sand and cement, and, as plaster can be applied direct, lathing and furring are saved. The architect, to deal economically with this material, must have suitable variety and sizes to meet all emergencies.

The manufacturing of building materials at the factory, so that the builder has little more to do than to assemble them on the building site, is a feature of modern constructional work that saves time and delay. The great steel structures are made according to specifications at the mills, and then merely assembled rapidly and securely by the builder. The architect in designing houses of hollow tile blocks merely specifies the size and kind of blocks for each detail, and the work of assembling by the builder is simple and rapid. Wall blocks, water tables, window sills, cornice blocks, band courses, quoins and various other shapes are ready for his use in various sizes. To

give variety to the building, rock-faced, tool-faced, plain and imitation stone blocks are at his command as stock material. Ornamental terra cotta made from special drawings and designs is manufactured to suit the needs of any architect. Stairways, lintels and chimneys are assembled with equal ease by means of special shapes designed to meet the requirements of each case.

The method of construction is simple. A few precautions for the mason should be observed. The blocks should be laid in one part of best Portland cement to five of lime mortar. The sand should be clean, good and sharp and the lime freshly burned. The joints should not exceed one-quarter inch in thickness and the blocks should be bonded so that all vertical joints are over each other. Thick or heavy joints in the wall spoil the effect and nothing is gained by them.

In the construction of a house the foundations and basement walls should be built of salt-glazed blocks in preference to others as they withstand moisture better. In the West blocks are manufactured so that the openings can be laid horizontal, but in the East the practice is to have the openings vertical, and the blocks are made with this purpose in view. The greater strength insured in the wall by laying the blocks vertically is sufficient reason why this method will eventually prevail.

The foundations are made of building blocks 8 x 8 x 16 inches, laid up in Portland cement mortar on concrete footings, with the length of the blocks forming the thickness of the walls. Rock-faced or tool-faced water-table blocks 10 inches wide, including the 2-inch wash, with a quarter-inch drip, cap the top course of the foundation blocks. The wall blocks, 8 inches thick, 8 inches high and 16 inches long, are laid on the water-table blocks, with quoins and corner blocks projecting. The walls are thus 8 inches thick and the foundations 16 inches, which insures dry cellars and floors.

Wooden floor joists are preferred in many cases to iron, owing to the difference in cost and difficulties experienced in securing structural steel work for a small house. The floor joists are laid on the walls for the first floor and secured in position by special blocks with the

inside edges cut half through to accommodate the ends of the joists. These special joist blocks are made in the standard sizes and fractional lengths. The floor joists of the upper story are laid on the walls with the ends meeting the band course blocks which project beyond the building. Inside blocks, 10 x 4 inches, are bonded to the inside of the band course blocks and meet the joists on either end. The joists thus fit snugly in position

and are held there by the blocks, giving a space of 16 inches between centers.

Special jamb blocks, window sills and lintels are manufactured. The jamb blocks have one web cut out to accommodate the jamb. The window sills are 16 inches long, 8 inches high on the inside with slope down to 5 inches. Several shapes are made and their fitting is simple. Special sizes for large windows are easily obtained on order. The window quoins are made plain, rock-faced

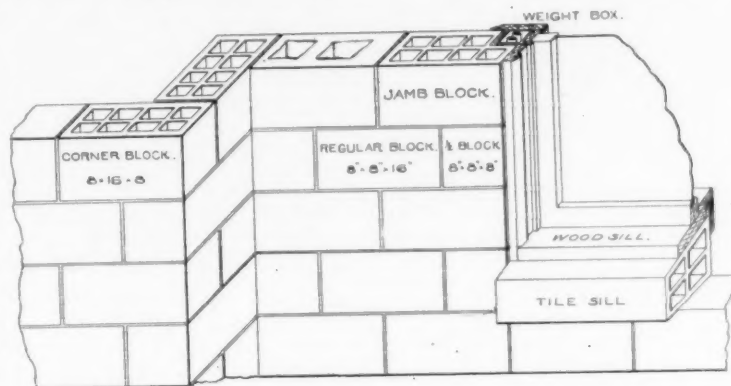
or tooled, and the lintels of doors and windows are formed of special lintel blocks laid up in the ordinary flat arch system.

The walls are carried to the cornice in the usual style of stone buildings. Ornamental cornice tiles are fitted to the top course, giving a projection of 5 inches. The cornice tiles are curved, fluted or rounded as desired. The lower part of the blocks fit snugly to the upper course of wall blocks, and this modest projection gives beauty and symmetry to the structure. The roof rafters are laid on the wall blocks in the same manner as the lower floor joists, or they may be used in connection with special cornice blocks with the inside web cut out to make room for the ends.

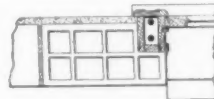
The framing of the roof is made in the ordinary way and shingled or tiled as desired. If

wooden porches are used openings should be left in the walls for the porch beams. The latter rest directly on the walls. By using fractional sizes of blocks these openings can readily be made as desired. These blocks, however, are as easily cut and broken as bricks, and any desired change can be made without difficulty. In every respect they are as simply handled as bricks.

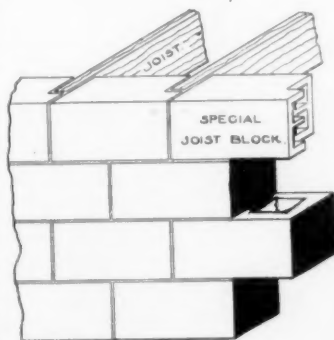
The inside of the blocks are scored to receive the plaster, and no furring is necessary. The outside may



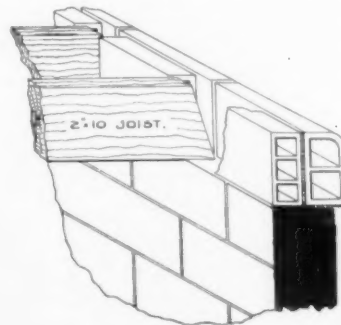
ELEVATION OF
BUILDING BLOCK WALL.



SECTION OF JAMB BLOCK.



WITHOUT BAND COURSE.



WITH BAND COURSE.

METHOD OF SUPPORTING FLOOR JOISTS.



SIDE ELEVATION.



FIRST FLOOR PLAN.

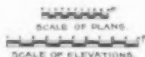


SECOND FLOOR PLAN.

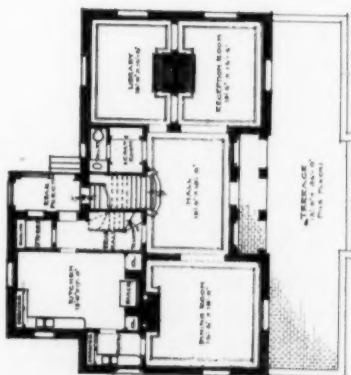


FRONT ELEVATION.

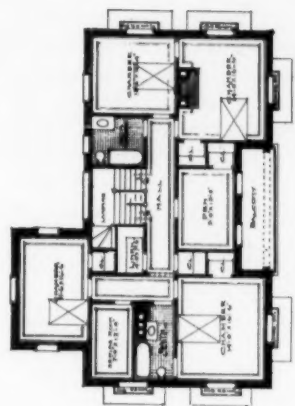
SURFACES SHOWN DOTTED ARE ROUGH CAST EXCEPT WINDOW TRIMMINGS, MOULDINGS AND STEPS, WHICH ARE TO BE SMOOTH. ALL BRICK SHOWN IS TO BE RED INCLUDING FLOOR OF TERRACE. ROOFS OF TIN WITH STANDING SEAMS.



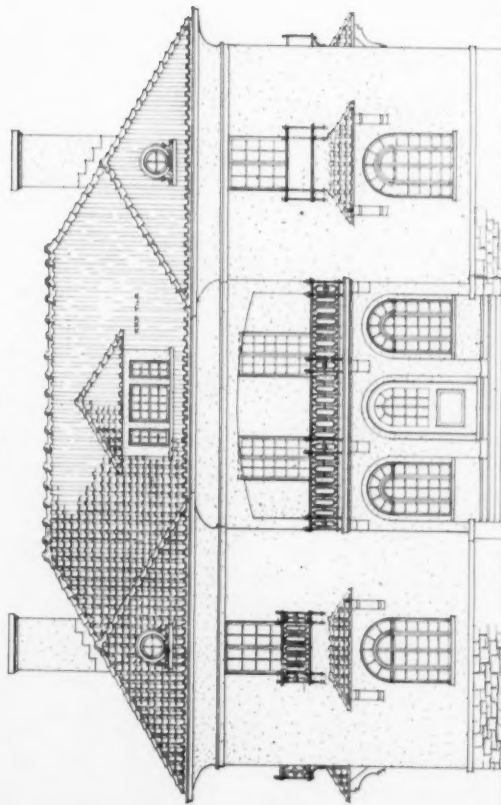
DESIGN FOR A HOUSE TO BE BUILT OF TERRA COTTA BLOCKS, USING BRICK FOR QUOINS,—WALLS ROUGH-CAST.
Charles H. Carr, Architect.



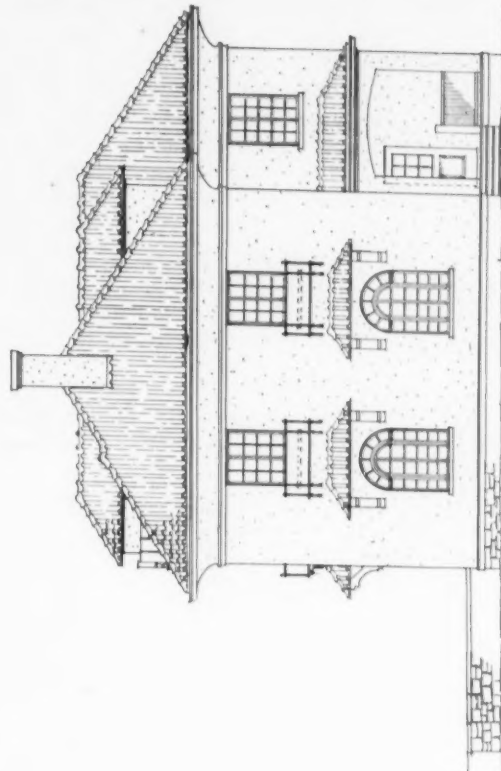
FIRST FLOOR PLAN.
Scale 1/8" = 1'-0"



SECOND FLOOR PLAN.
Scale 1/8" = 1'-0"



FRONT ELEVATION



EAST ELEVATION

DESIGN FOR A HOUSE TO BE BUILT OF TERRA COTTA BLOCKS,—WALLS ROUGH-CAST.
Elliot W. Hazzard, Architect.

be plain, in matched colors or with glazed or tooled surfaces. Where stucco work is desired outside, no matching of colors is necessary.

Chimney blocks are made with air spaces surrounding the flue, which in no way interfere with the draught. A fire starting in a chimney so built could not possibly injure woodwork or even paper which comes in contact with the outside. The total weight of such a chimney is about one-half that of one built of brick, thus requiring lighter foundations and footings. Ornamental chimney caps of terra cotta tiles may be had for finish. These chimney blocks are 14 x 14 inches, with a space of 8 x 8 inches for the flue.

The cost of a simple yet artistic house of this description, built with 8-inch terra cotta walls, 16-inch foundation courses, with wooden porches, floors and wood framing and sheathing for the roofs, would be about 20 cents per cubic foot of total contents; or, if the interior finish and equipment are made less elaborate, the cost may be scaled down to 18 or 19 cents. The usual price in figuring semi-porous terra cotta blocks in the wall, making no allowances for openings, is 26 cents per square foot of exterior surface when walls are 8 inches thick.

If it is desired to rough-cast or stucco the exterior walls, the tiles lend themselves readily to this treatment. The blocks are made for immediate plastering, so that no preliminary work is demanded. The only requirement before applying the plaster is to water soak the tiles either by hand or with a hose. Two coats of plaster, at least seven-eighths of an inch thick, should be applied. The first coat must be well set before the second is applied, and it should be constantly tooled until set. A good composition for this work consists of three parts clean, sharp sand, one part good Portland cement and two per cent of total weight of sand and cement to be hydrated lime. The rough-casting of the exterior in this manner should cost from 50 to 75 cents per square yard, according to the method of application and quality of material.

A terra cotta hollow-tile house, veneered with pressed brick, gives a good finish and provides one of the most substantial houses ever devised. Small flat galvanized iron bonds come with the terra cotta blocks, when specified, for brick veneering. The bricks are laid up in courses, breaking joints, with the bonds placed at every fourth course. These flat bonds are laid across the top

of the bricks and tiles, so that they become firmly embedded in the mortar. The 8-inch blocks will thus just accommodate each course of four bricks, so that the bonds will lie flat. The laying of the blocks and brick veneer must proceed simultaneously in each course, so that the exact levels can be obtained and the bonding made perfect.

A pressed-brick veneer will thus make the walls 12 inches thick and add greatly to their strength and durability. The fireproof quality of the walls is further enhanced, and their durability will be beyond all comparison with other forms of construction. Courses of ornamental bricks can be employed to give artistic effect. Stringcourse of projecting tiles can be omitted in such a structure and ornamental face bricks be employed instead.

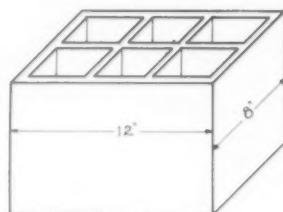
The variety of effects that one can secure is almost inexhaustible.

With pressed bricks at \$28 per thousand, a 4-inch veneer will cost in the walls about 34 cents per square foot of exterior surface.

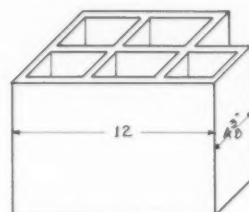
In estimating it should be clearly borne in mind that plaster can be directly applied to the hollow tile blocks, so that lathing and furring are saved. In applying stucco or rough-

cast the same holds true, so that the work is simple and relatively inexpensive. The plaster adheres firmly to the walls, so that it will not chip, crack or peel off. The brick veneer is even more firm and durable, for the veneer is securely and permanently bonded to the tile blocks. The veneer could not be taken off without pulling down the walls. Furthermore the tile blocks weigh at least two-thirds less than bricks and nearly three-fourths less than stone. In estimating the cost of labor this difference in weight is an important item. A bricklayer can build a wall of terra cotta blocks in much less time than required for stone or brick.

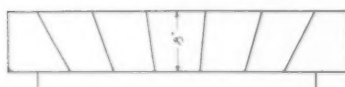
In the ordinary wall block the inside web is three-quarters of an inch, and the outside web one and a half inches, leaving thereby a five-inch air space in the walls. In the half blocks the webs are of the same thickness, and in the jamb blocks the webs are all one and a half inches. In the four-inch blocks, 8 x 16 inches width and length, the outside webs are one inch, and the inside three-quarters of an inch, giving a two-inch air space between. The depression between the blocks on each end for receiving the mortar to make narrow joints is one-eighth of an inch deep. These points are clearly shown in the illustrations.



•ROCKFACE RETURN•



•ROCKFACE JAMB•



•DOOR AND WINDOW LINTELS•



The Village Cottage. I.

BY CHARLES C. GRANT.

IN choosing a site for an ideal village of three thousand inhabitants, two factors have influenced your contributor: first, the capacity of the location to supply the best requirements for such a village; and, second, the need of a country-side for a model community. By a model community is meant one of independent citizens,—not dependent on some corporation, philanthropically inclined, as is Port Sunlight in England, for example.

When our people shall awake to a fuller realization of the real joys which come with the possession of a country-side acre on which to establish a home, then will they desert the many storied apartments and scatter over the face of God's good earth, there to live in closer touch with the better luxuries of life. The way is opening and in fact the exodus has begun. The connecting links between the country home and the city office have been found in the auto and the trolley.

To place our village on some southerly slope, such as abound in the beautiful Mohawk Valley in Central New York, would undoubtedly satisfy all requirements of an ideal village; and while there is much that is good architecturally in this valley, an exemplary village here placed would exert an incalculable influence.

The main street with its stores, the town hall, the meeting-house, the railroad station, the library, the green, and last but not least the dwellings, all in perfect relation, compose our "Spotless Town." Father Time, when our work is accomplished, will be needed to perfect what we have done.

The butcher has prospered, and the time has come to him, as it comes to many men, when he feels that a cottage of his own for himself and wife and "bairnies three" will realize his "castles in Spain." A plot of ground on one of the principal streets not far from the village green is the site our butcher has acquired for his future home. A cottage properly planned may easily meet the requirements of such a family of moderate means. Perhaps no phase in our building has so little study by competent designers. Commissions of this kind are not sought for by the successful architect, busy with big schemes rendering him more profitable income and adding to his reputation. So it seems that the solution is up to the young designer. Successful small houses are lower rungs in the architectural ladder of fame.

The problem of the small house is by no means an easy one, restricted as it is in so many ways. Perhaps the problem set by THE BRICKBUILDER has the minimum of restrictions, but then recollect that this is an ideal.

The cottage as the heart of the scheme is to be placed centrally on the plot and well towards the front, with its small garden—its outdoor room—to the west. People are beginning to realize that formal gardens are not only for the man of wealth; that a small garden, one easily maintained, is a delight, and, in addition, we have a certain dignity impossible to obtain by other means. Retain by all means those beautiful old-fashioned flowers, but let us have order and symmetry and not an unplanned jumble.

The small stable with its accommodations for a horse

and cow and two carriages is placed aline with the house. The planting about this stable and about the garden, together with the house, forms a screen which will make private most of the property. A plea for privacy cannot be too strongly made. It is characteristically American to be otherwise.

In the present instance, recreation and rest were much considered in the laying out of this private portion, and the result is a small simple garden, a tennis court running north and south, with its seats and shelter facing the east, the tiny grove and ample unbroken lawn flanked with small fruit trees. The truck patch and hennery seem desirable as yielding some return for the outlay on the property, although many will differ regarding the hennery.

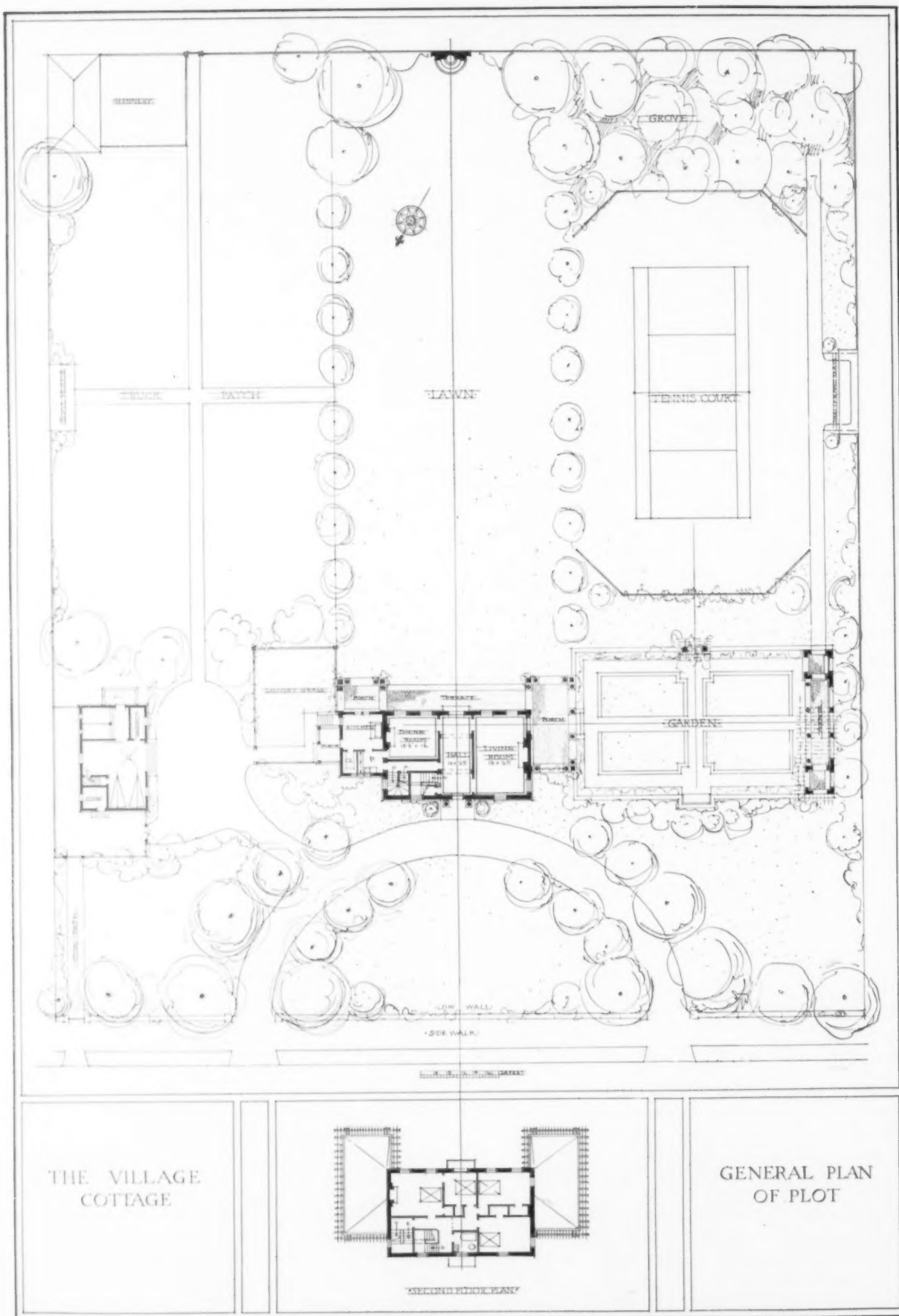
The house plans speak for themselves so well that they do not need a great deal of explanation. The main living room replaces the library, reception room and parlor of a more pretentious house. This particular plan seems to call for a through hall unobstructed by a staircase. The glass doors at the rear should give a visitor a good impression on entering. Glass doors also lead from the hall to the dining room and living room. The proper relation of dining room, pantry and kitchen is observed. That the dimensions of the house may be kept as small as possible, the laundry is placed in the basement. Area steps give access directly to the drying room.

The treatment of the principal room is to be very simple, as a small cottage cannot stand a great deal of architectural woodwork. Poplar, probably the least expensive of the woods now obtainable, is to be used for architraves, baseboard, picture mold, etc., all white enamel finish. Having the rooms treated alike will give a feeling of spaciousness. The many splendid papers and stuffs now in use will furnish the necessary variety in color schemes for the different rooms. Oiled yellow pine is the thing for the service portion.

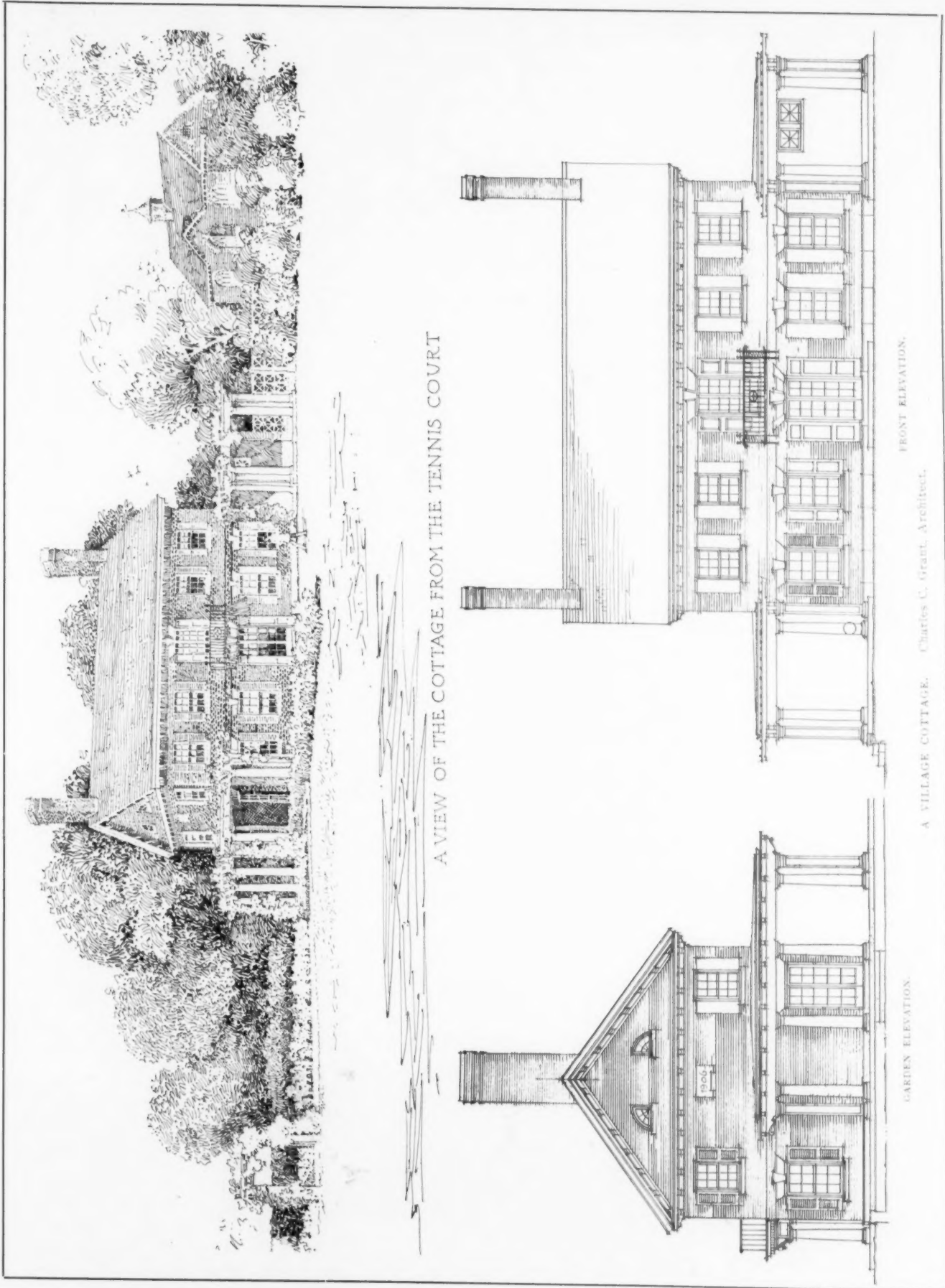
The bedroom floor needs little discussion. The bedrooms naturally are placed to overlook the best parts of the property. The closets should please the most exacting of housewives. The attic space is to contain a servant's room and a storage room.

Hard-burned hand-made brick, a good red in color, laid with the well known Flemish bond, the headers a shade or two darker than the stretchers, and the joints a gray white, is planned as the material for outside walls, which are to be built with an air space as a protection against moisture. White marble is the material of window sills and heads, also of base course and copings. The character of the house requires a white cornice. This and the white porches are of wood. In order that the kitchen wing may not count strongly in the design, but rather balance the west porch, this is to be of frame stuccoed on expanded metal; the show rafters to be carried around as on the porch. The main roof is to be covered with large flat tiles in varying shades of red.

Such is a home designed for a family who would lead "the simple life," to whom beauty in their surroundings is a necessity. Every man of an artistic temperament, with an innate love of home, is continually building and rebuilding his air castle, and it is inevitable that it should become a reality, perhaps a castle in fact, perhaps only a cottage.



GROUND PLAN. A VILLAGE COTTAGE.
Charles C. Grant, Architect.



Editorial Comment and Selected Miscellany

A TRIBUTE TO THE LATE STANFORD WHITE.

AT a meeting held July 24 by the Executive Committees of the New York Chapter of the American Institute of Architects, the Society of Beaux Arts Architects and the Architectural League of New York, the following resolutions were passed:

Resolved, That the Executive Committees of the New York Chapter of the American Institute of Architects, the Society of Beaux Arts Architects and the Architectural League of New York desire in the name of their respective societies to express their sense of the great loss which the Profession and the Art of Architecture have sustained in the death of Stanford White.

His quick and generous appreciation of all that is beautiful, even beyond the field of his immediate profession, was so genuine that the influence of his work will long continue to be a stimulus to the artistic development of this country.

Only those of us who have been closely associated with him professionally can fully appreciate the love and enthusiasm with which he devoted himself to Art.

His was a commanding personality and whatever he produced had the touch of genius.

COMPETITION FOR A MEMORIAL MONUMENT. PROGRAM.

THE Cape Cod Pilgrim Memorial Association offers five (5) prizes of \$200 each, to be awarded by their Building Committee to competitors submitting to them designs for a monument to be erected at Provincetown, Mass., to commemorate the Landing of the Pilgrims and the Signing of the Compact. The Committee do not oblige themselves to use any of the designs thus submitted, or employ any of these competitors. The monument is to be of granite, not less than two hundred and fifty feet in height, built upon a hill of sand formation, about ninety feet above sea level. It is to have an inclined walk (no steps) of concrete, from bottom to top of interior. Each competitor may submit a brief description of his design, calling attention to any points of interest. No estimates are to be submitted, as the Committee will obtain figures upon such of the designs as commend themselves to their acceptance. The monument is to cost about \$80,000. Only two drawings are to be submitted, a plan and an elevation, except that a second elevation may be sent in if necessary to explain the design. No other drawings will be received. They are to be made upon paper measuring 18 inches by 24 inches, with a single line for a border. No motto or device shall be put upon the drawings,



PANEL OVER MANTEL, NEW ROCHELLE YACHT CLUB.
Standard Terra Cotta Works, Makers.

but they shall be accompanied by a sealed envelope containing the name of the competitor. These drawings and envelopes will be numbered as received, and they will be known to the Committee by these numbers. All drawings must be delivered to Willard T. Sears, 70 Kilby Street, Boston, Mass., consulting architect of the Building Committee, on or before October 1, 1906. J. Henry Sears, Lorenzo D. Baker, Wm. B. Lawrence, Building Committee, the Cape Cod Pilgrim Memorial Association.

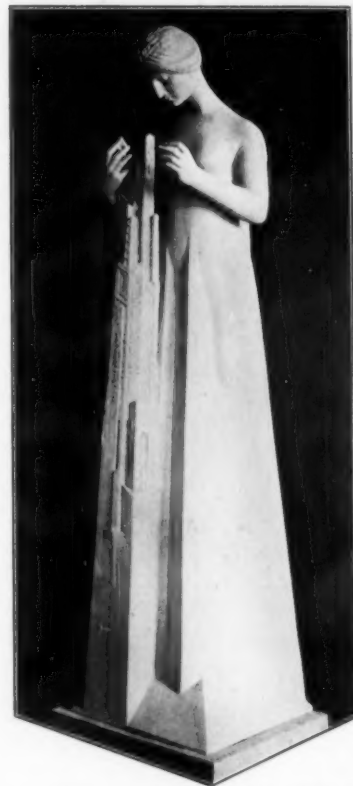
COMPETITION FOR PUBLIC DRINKING FOUNTAINS TO BE ERECTED IN THE CITY OF NEW YORK.

THE American Society for the Prevention of Cruelty to Animals of the city of New York has offered a prize of \$500.00 for the best design for a bronze drinking fountain. The competition is open to architects, sculptors, modelers and decorative designers.

The award will be made by a jury consisting of the president of the American Society for the Prevention of Cruelty to Animals, the chairman of the Municipal Art Commission, the president of the Municipal Art Society of New York and an architect or sculptor to be selected by these three, and Prof. A. D. F. Hamlin.

Drawings and models, with the accompanying envelopes, must be securely packed or wrapped and delivered at the shipping office of Columbia University (entrance from Broadway or Amsterdam Avenue at 119th Street) before 6 o'clock P. M., on Saturday, September 29, 1906.

Any inquiries regarding this competition should be addressed to Colonel Alfred Wagstaff, president of the American Society for the Prevention of Cruelty to Animals, New York City.



STATUE IN RESIDENCE AT SPRINGFIELD, OHIO.

Frank Lloyd Wright, Architect.
American Terra Cotta and Ceramic Co.,
Makers.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS AND THE T SQUARE CLUB OF PHILADELPHIA

PROPOSE to hold
a joint Exhibi-

tion in the galleries of the Academy during the month of December next.

The Exhibition will cover the field of architecture in its broadest sense, and will include all the allied arts, of which she is the mother.

As in the twelve previous annual T Square Club exhibitions, the Department of Architectural Design will dominate. It will include not only the technical drawings of the most distinguished American and European architects produced during the last year, but will also include a large number of models and photographs of finished work.

The Department of Mural Painting will be conducted with the co-operation of the National Society of Mural

The Juries of Selection will admit only works of the first importance. Juries of Award, composed of the most distinguished workers in the several departments, will be appointed at the opening of the Exhibition, but not announced until after the awards are made. It has not been determined as yet what form these awards will take. Believing that the intrinsic value of an award bears little relation to its importance, the award may consist only of a public announcement and a personal notification.

All inquiries in regard to this Exhibition may be addressed to either of the undersigned.

T Square Club, C. L. Borie, Jr., Secretary, 251 South Fourth Street, Philadelphia, Pa.; The Pennsylvania



FIRE DEPARTMENT HOUSE, CAMBRIDGE, MASS. C. R. Greco, Architect.

Painters. This will include a large number of mural paintings by the foremost members of the profession, photographs of executed work too large to be hung in the galleries and a large collection of preliminary sketches and cartoons. The Department of Architectural Sculpture will be conducted with the co-operation of the National Sculpture Society, and will include full size and sketch models of the most important work of the year. The Department of Landscape Architecture will be conducted with the co-operation of the American Society of Landscape Architects, including models, photographs and drawings. The Department of Arts and Crafts will be divided as follows: Art Metal Work, Terra Cotta, Architectural Woodwork, Stained and Leaded Glass, Interior Decorations, Garden Decorations.

Academy of the Fine Arts, John E. D. Trask, Secretary, corner Broad and Cherry Streets, Philadelphia, Pa.

BUILDING OPERATIONS FOR JULY.

BUILDING operations in the large cities throughout the country have increased handsomely during the month of July, 1906, as compared with the same month of the past year, with a few exceptions, notably that of Greater New York, which has scored such tremendous results in the past few years that a breathing spell was to be expected almost at any time. According to official reports to the *American Contractor*, New York, and presented herewith, the gain in the majority of building centers is most gratifying, and there are no indications



CAPITAL BY CHARLES W. LEAVITT,
ARCHITECT.
Excelsior Terra Cotta Co., Makers.

that the maximum has been reached. With a few exceptions the cities which failed to discount their last year's record are of the minor class and were not expected to exceed the totals of the prosperous month of July, 1905. The percentage of gain as compared with the same month of the past year are: Atlanta, 65; Baltimore, 50; Birmingham, 156; Bridgeport, 92; Buffalo, 87; Chicago, 28; Denver, 21; Duluth, 61; Grand Rapids, 88; Jersey City, 120; Little Rock, 100; Louisville, 129; Los Angeles, 37; Minneapolis, 81; Memphis, 36; Mobile, 76; Newark, 38; New Orleans, 18; Philadelphia, 45; Pittsburg, 16; Portland, Ore., 166; Rochester, 88; St. Louis, 41; St. Paul, 11; San Antonio, 80; Scranton, 47; Seattle, 27; Spokane, 32; Salt Lake City, 138; Topeka, 161; Tacoma, 74; Worcester, 77. The reaction in Greater New York amounts to 30 per cent, although the Borough of Brooklyn made a gain of 16 per cent during this time, and the aggregate gain of fifty-seven cities is 31 per cent. The losses are mostly confined to smaller cities.

OF RATHER MORE THAN PASSING INTEREST.

THERE are 11,500,000 buildings in the country, valued at \$14,500,000,000. Of that number only 4,000 are of fireproof construction, and that only in so far as the skeleton framework is concerned. All of them can be damaged from 30 to 90 per cent in a conflagration; the others can be totally wiped out of existence by fire, and the country seems hard at work at the job. 1905 saw \$500,000,000 of new buildings put up. But

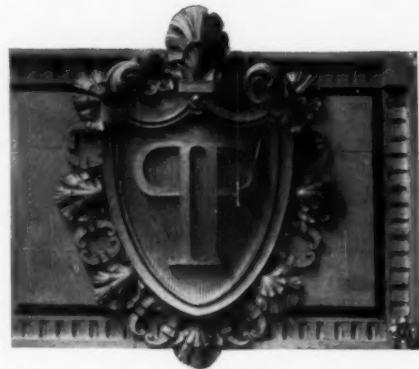
that the maximum has been reached. With a few exceptions the cities which failed to discount their last year's record are of the minor class and were not expected to exceed the totals of the prosperous month of July, 1905. The percentage of gain as compared with the same month of

\$200,000,000 damage was done by fire, and that in a "normal year." Plus that \$200,000,000, attempted fire prevention in the way of fire departments, water, etc., cost us \$300,000,000. The average business man

seems imbued with the fool idea to gamble with the insurance companies and take the risk of letting his property burn and being reimbursed by them, rather than building indestructibly in the first place. We did get back \$95,000,000 in 1905 from the insurance people. But note that fire costs us \$200,000,000 in destruction, smoke; \$300,000,000 for fire fighting and, above and beyond that, \$195,000,000 paid to the insurance companies in premiums during that same period of time!

There is but one absolutely fireproof building in the country, the Board of Underwriters' Laboratory in Chicago, that cannot be damaged over 2 per cent even in the fiercest conflagration. Yet it cost but 12 per cent more to build than the ordinary flimsy structure. This year we are building \$725,000,000 worth of buildings.

But, including San Francisco, our lowest estimate of destruction is \$500,000,000 for the year. That one fire wiped out 2,381 acres of city, 20,000 buildings at least, and 80 per cent of the property value of the city before the fire, or, in money value, \$315,000,000 went up into smoke, \$1,000,000,000 was lost in business to the city and to the country and it will take \$350,000,000 and twenty years' time (and \$12,000,000 to clean up the debris) before the city will be anywhere near itself again. For all



DETAIL BY H. J. HARDENBERGH, ARCHITECT.
Atlantic Terra Cotta Co., Makers.



RESIDENCE AT MARION, MASS.
Coolidge & Carlson, Architects.
Roofed with Open Shingle Tile made by Ludowici-Celadon Co.



DETAIL, FIRST BAPTIST CHURCH, WORCESTER, MASS.
Gillespie & Carrel, Architects.
Brick, Terra Cotta and Tile Co., Makers.



DETAIL BY JAMES KNOX TAYLOR, ARCHITECT.
South Amboy Terra Cotta Co., Makers.

of that loss the people *may* get back \$135,000,000 from the insurance companies!

To build thoroughly fire-proof now means some additional expense because the conflagration risk is so great all about. If every one had built sanely there would be no occasion for this expense, simply incombustible buildings would be required. Yet even though the expense may be greater, the only way the permanency of a structure can be assured is to build it *absolutely* fireproof. Building requirements should be more exacting; insurance rates upon fire-traps should be prohibitive; taxation upon property should be graduated. As it is now, the more a man spends, the better he builds, the less protection he needs from the municipality, the greater the tax he has to pay. It should be that if one so builds as to require the minimum of protection from the city his tax should be lowered, while the one who builds a fire-trap or maintains one, requiring the maximum of protection, should be made to pay a commensurate tax, the maximum.

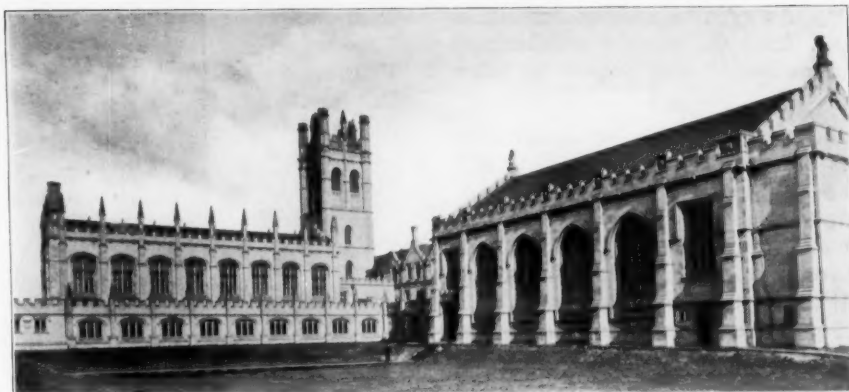
F. W. FITZPATRICK,

Secretary International Society of Building Commissioners and Inspectors.

TWO NEW CATALOGUES.

TWO interesting and valuable catalogues have come to our table; one issued by the Northwestern Terra Cotta Company of Chicago, which besides being beautifully illustrated from work which has been executed by this company, has a series of plates showing clearly the methods of construction for the various features of a building. One page contains a series of helpful suggestions for estimating, and a statement of what is required by the manufacturer from the architect. The work would perhaps better be described if it were called a Text-Book on Architectural Terra Cotta rather than a catalogue.

The Ironclay Brick Company of Columbus, Ohio, has issued a pocket sized catalogue, leather bound, in which there



ASSEMBLY BUILDING, CHICAGO UNIVERSITY.
Shepley, Rutan & Coolidge, Architects.
Fireproofed throughout by the National Fireproofing Company.



DETAIL BY CLINTON & RUSSELL, ARCHITECTS.
New York Architectural Terra Cotta Co., Makers.



DETAIL BY PERTH AMBOY TERRA COTTA CO.
George B. Post & Sons, Architects.

is a colored plate showing their bricks and also a series of plates giving shapes of their molded bricks, with sizes, etc. This is another up-to-date catalogue in which every page has a distinct value.

FROM THE SCHOOLS.

A collection of architectural

sketches by the students of the Architectural Department at the University of Illinois has recently been issued in a very attractive portfolio form.

The work of the architectural students at Washington University, St. Louis, makes another attractive portfolio.

IN GENERAL.

Frank P. Milburn and Michael Heister, architects, and George T. Kepler, engineer, have formed a copartnership for the practice of architecture under the firm name of Frank P. Milburn & Co.; offices, Life Building, Washington, D. C.

Leon E. Stanhope, architect, has formed a special partnership with Holabird & Roche of Chicago, for the purpose of opening a branch office at 923 Monadnock Building, San Francisco.

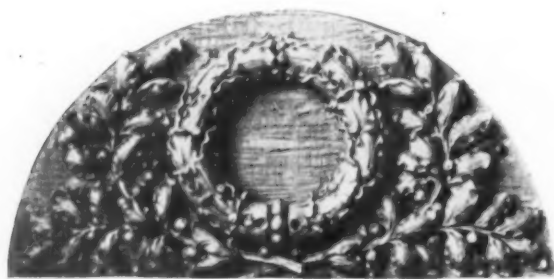
Henry C. Hengels, architect, 704 Grand Avenue, Milwaukee, Wis., is desirous of receiving manufacturers' samples and catalogues.

The terra cotta for the Elks Club House, Philadelphia, E. P. Simon and D. B. Bassett, associate architects, illustrated in our July number, was manufactured by the Excelsior Terra Cotta Company of Rocky Hill, N. J.

Carter, Black & Ayers have furnished, recently, the face and enameled bricks for the large sales stables and auction rooms of the Fiss, Doerr & Carroll Horse Company, New York City, Horgan & Slattery, architects. They are also furnishing, at the present time, the enameled and face brick being used in the Water Side Power Station of Edison Company, New York City. This is one of the large

contracts of the year. As agents of the Northeastern Terra Cotta Company, they will supply architectural terra cotta for several new apartment houses now being erected in New York.

The Atelier Jallade of the Society of Beaux Arts Architects announces that after September 1 it will reorganize under the name of "The Jallade-Prevot Atelier." Mr. Jallade associates in his atelier work Professor M. Prevot, late of Cornell University, Department of Architecture. The object of this association is to give more personal attention and time to each pupil. It is proposed to have the pupils continue to do the regular Society Beaux Arts Architects' problems, and in addition give a series of lectures on the theory of architecture and practical construction. Admission to the Atelier will be through an examination and the number of pupils will be limited.



DETAIL MADE BY NEW JERSEY TERRA COTTA CO.

Mr. Myron Hunt, writing of the San Francisco earthquake in *The House Beautiful*, observes that while brick buildings suffered most, the greatest damage was noticeable where joists were not thoroughly anchored to the walls. Continuing, he says: "Much San Francisco brickwork was laid dry; that is to say, the bricks were not wet before laying. The earthquake and fire threw these walls down, and the bricks lie on the ground, practically clean of mortar because of faulty laying. Well built brick walls, laid in cement, stood surprisingly well."

A semi-philanthropic scheme for improvement of the East End of London has been put forth by Mr. Imre Kiralfy. It is proposed to widen thoroughfares and to create public gardens and other open breathing spaces. The improvements are directed especially at Spitalfields and Shadwell. At the former a huge emporium is to be



DETAIL BY CONKLING-ARMSTRONG TERRA COTTA CO.
C. E. Cassell & Son, Architects.

built similar to large bazars in France and Belgium. At Shadwell it is proposed to erect two or three large buildings with glass-covered arcades giving access from one garden to another. These buildings being considerably higher than the former rookeries, a gain in floor space is attained, and at the same time improved housing conditions are offered to tenants. Sloping ground is to be utilized by a series of terraces which will accommodate audiences divided in groups before a public band stand. A museum and library is also suggested, to be placed beside the Thames and to have a veranda overlooking the river. In the basement would be public baths, a swimming pool and gymnasium. Mr. Kiralfy declares that investors will receive from four and a half to six per cent interest for their money, while the neighborhoods will receive gardens and street widening free of cost.



DETAIL BY LOUIS CURTISS, ARCHITECT.
Northwestern Terra Cotta Co., Makers.

ARCHITECTURAL DRAUGHTSMEN WANTED — Two first-class draughtsmen can secure permanent employment at a good salary by addressing H. E. Bonitz, Architect, Wilmington, N. C. Forward samples of work and state salary desired with application.

PARTNERSHIP WANTED — A man of 31, married, having a university education in architecture and an experience of ten years in leading Chicago offices, is desirous of affiliation in business with an architect well established in some smaller city, preferably but not necessarily in the Central States. Passed with high standing the Illinois State Board examination, and can furnish highest references from profession in Chicago as to character and ability. Well bred and capable of dealing with a refined clientage. Address W. A. W., 1618 Monadnock Block, Chicago.

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FOR FULL INFORMATION address Dr. J. H. PENNIMAN, Dean, College Hall, University of Pennsylvania, Philadelphia, Pa.

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"THE MODERN HOME" has
40 pages in color
120 pages of photos and sketches
Illustrating medium sized houses and
cottages of England
Bound in strong linen boards **\$3.50**
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M. A. VINSON

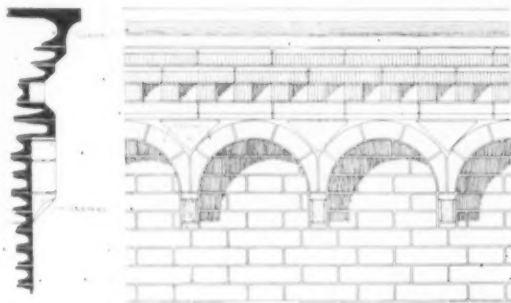
Books on Architecture

1114 Citizens Building, CLEVELAND, O.

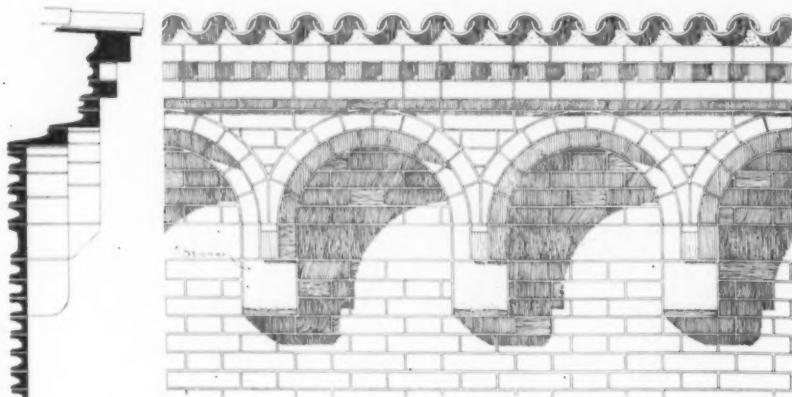


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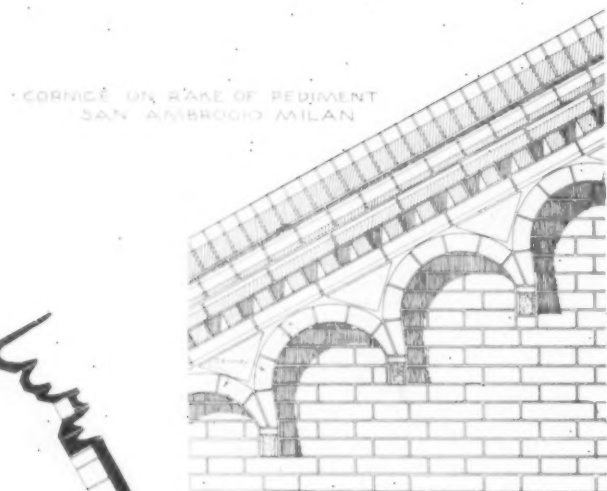
CORNICES



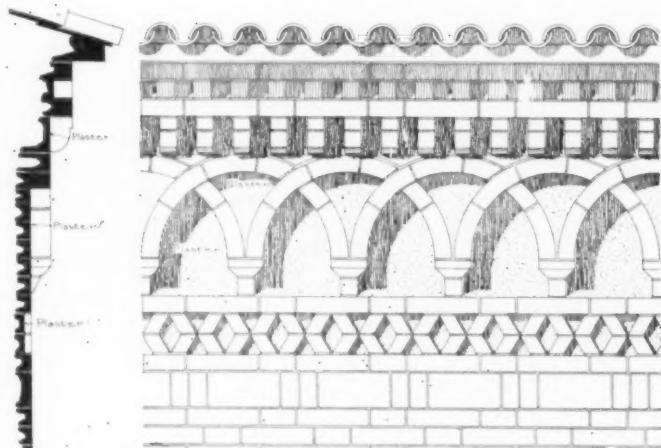
CORNICE AROUND COURT
SAN AMBROGIO, MILAN



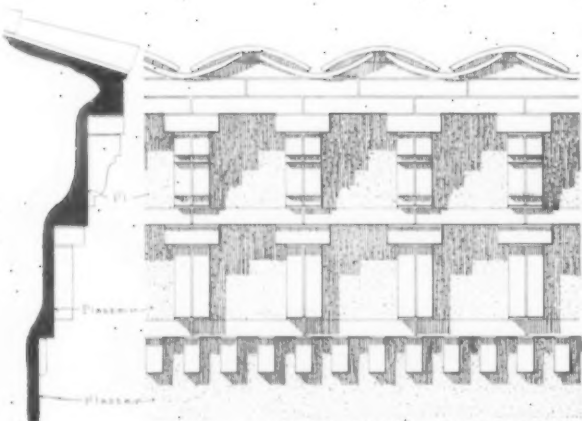
CORNICE AROUND APSE
SAN AMBROGIO, MILAN



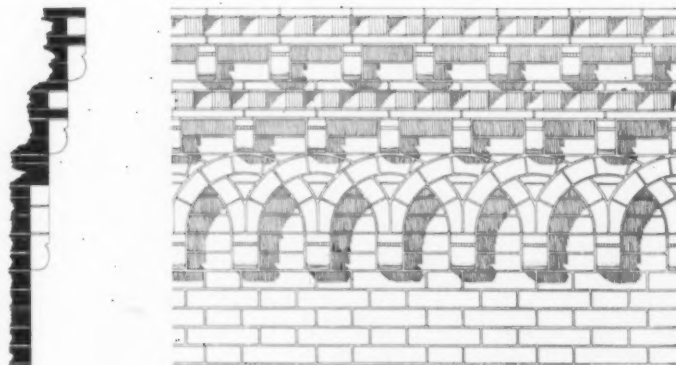
CORNICE ON RAKE OF PEDIMENT
SAN AMBROGIO, MILAN



CORNICE AROUND DOME
SAN AMBROGIO, MILAN



CORNICE FROM RANDAZZO, SICILY

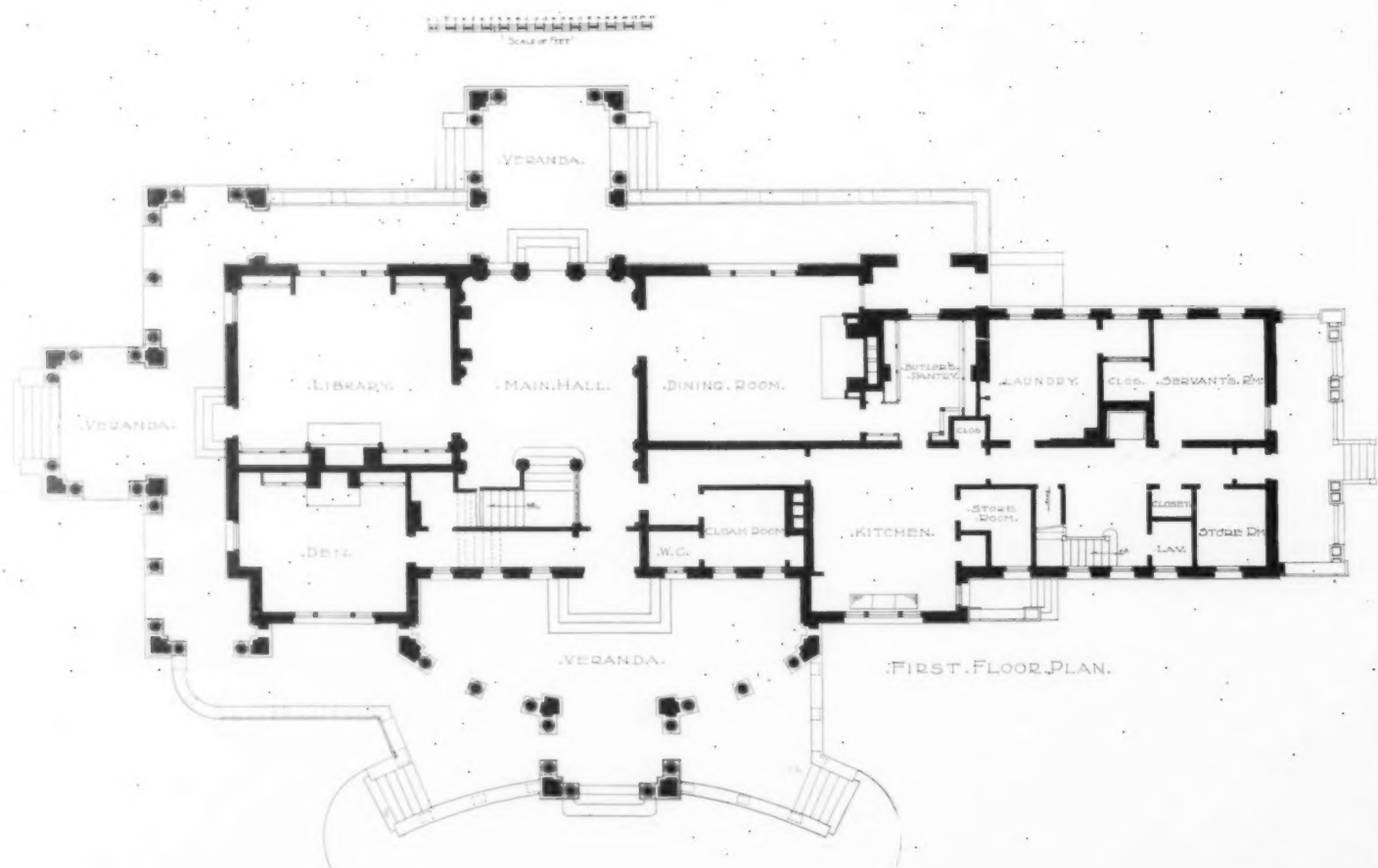
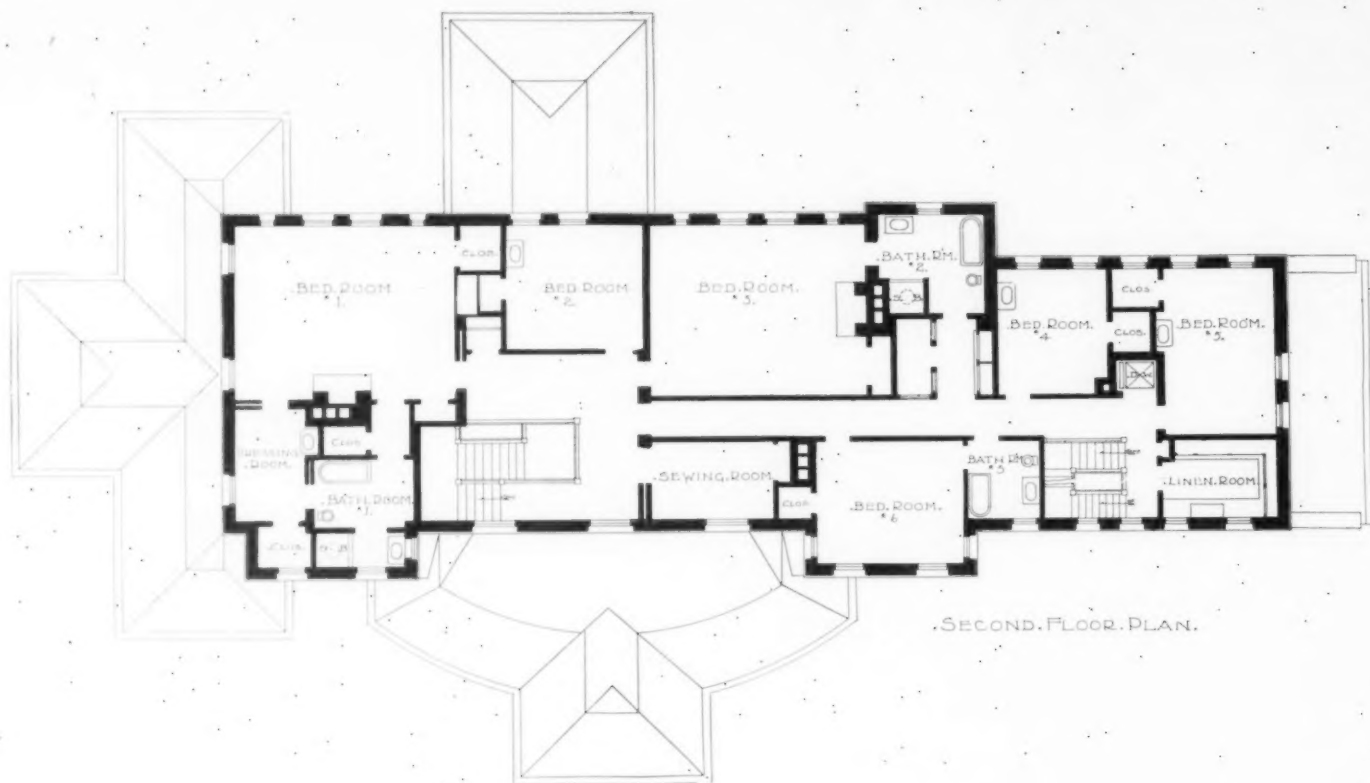


A ODD CORNICE

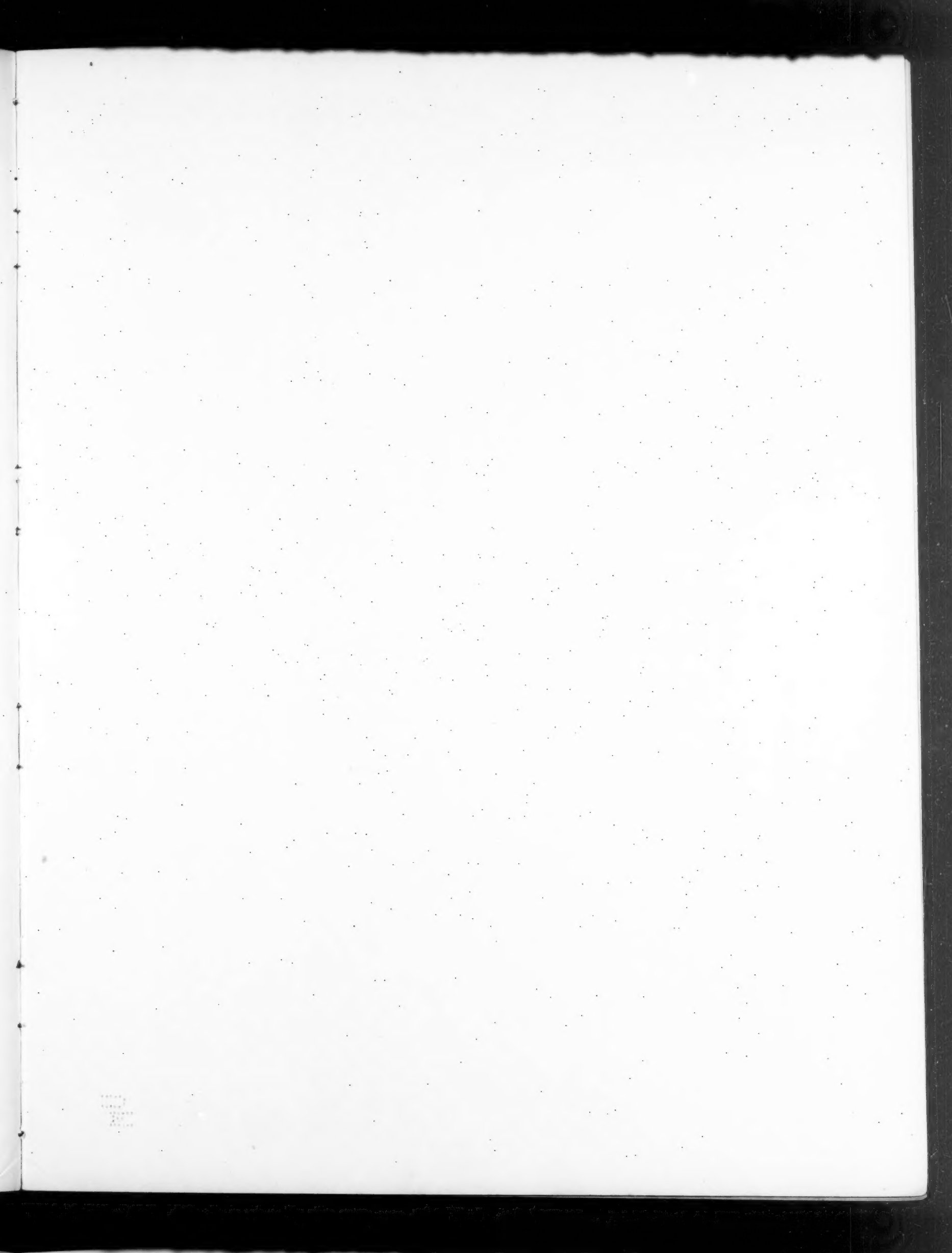
ITALIAN CORNICES, WILL S. ALDRICH, DEL.

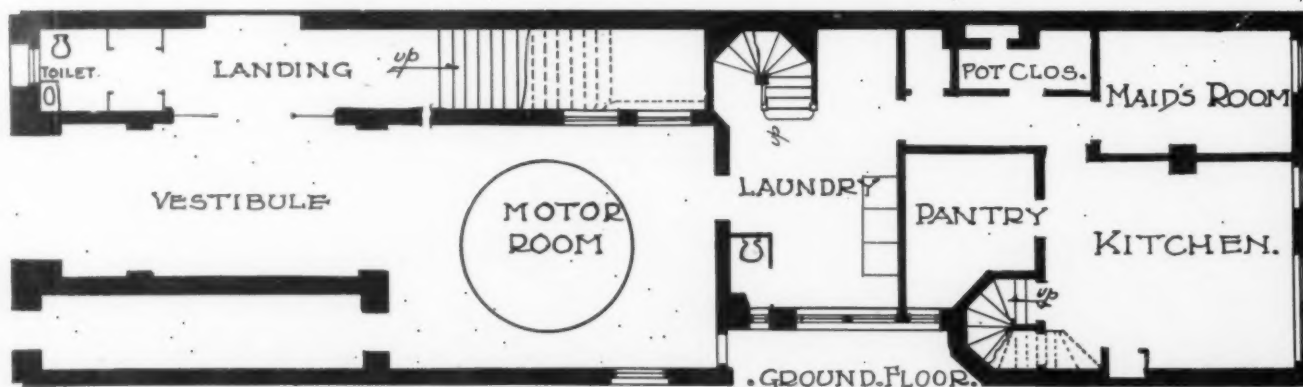
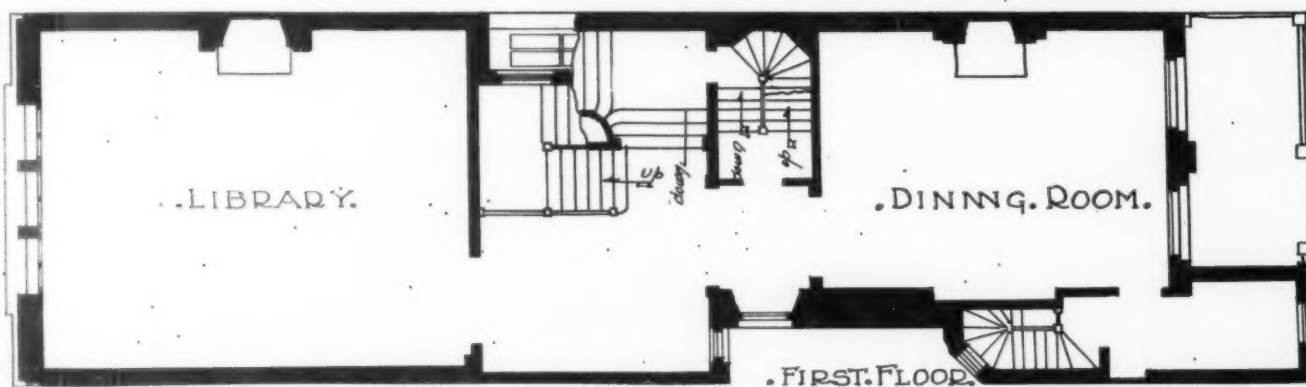
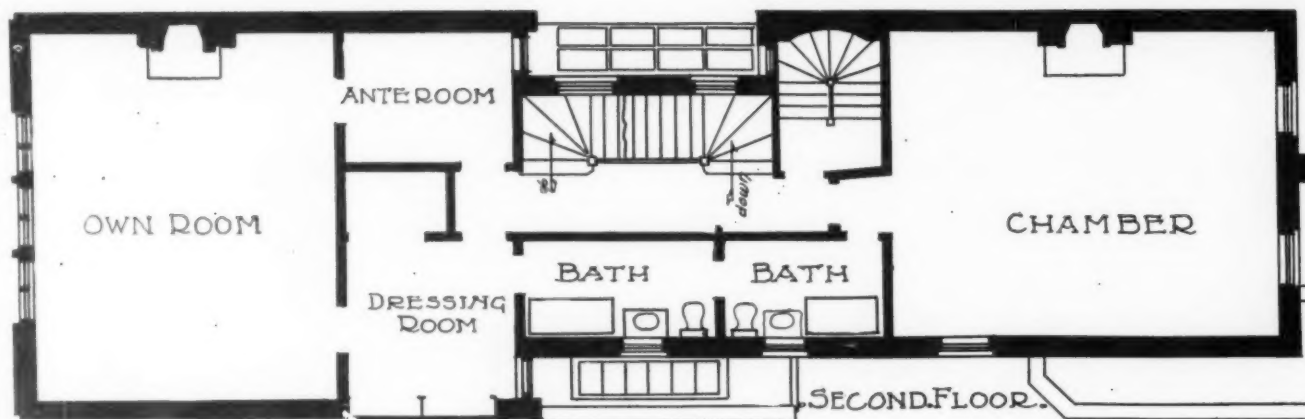
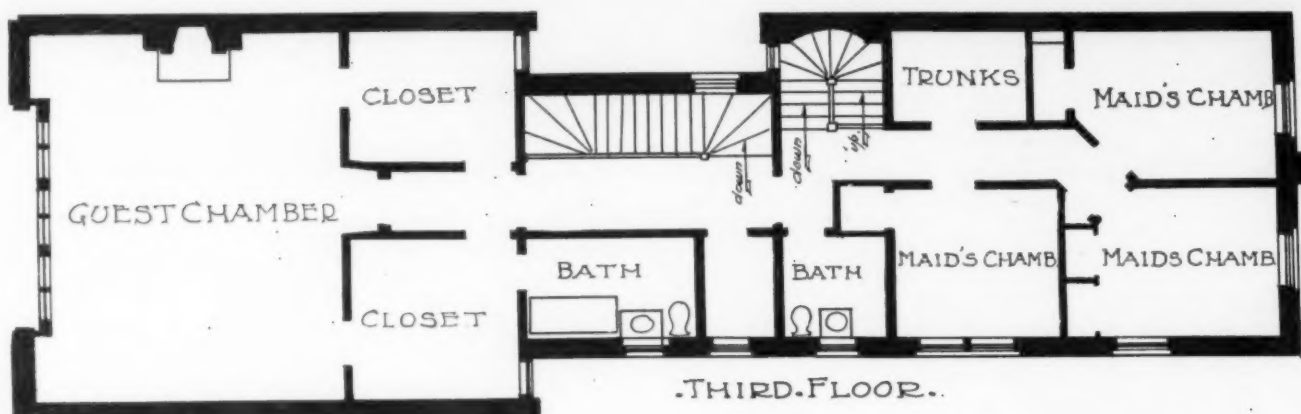
W. S. ALDRICH
DESIGNED
AND
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PLANS, HOUSE FOR S. G. BAYNE, ESQ., WHITE PLAINS, N. Y.
FRANK FREEMAN, ARCHITECT.





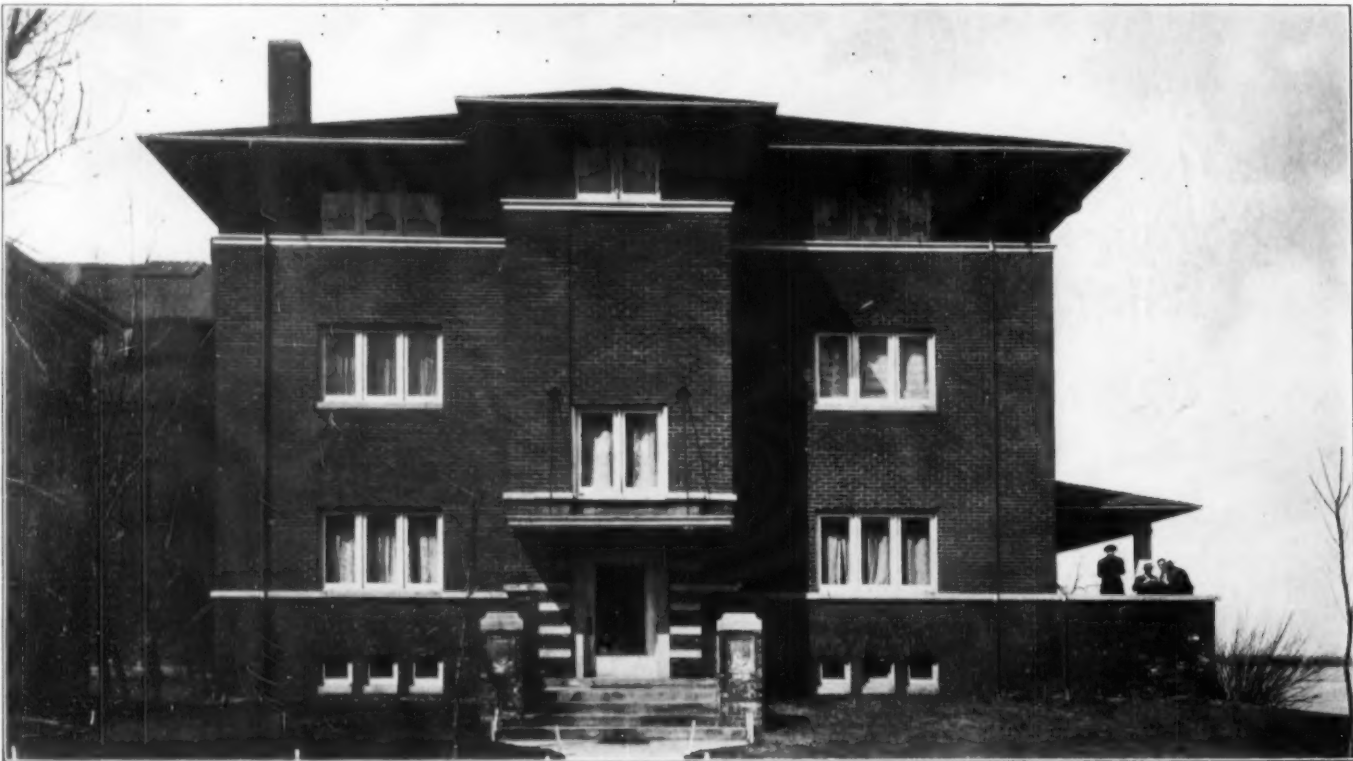
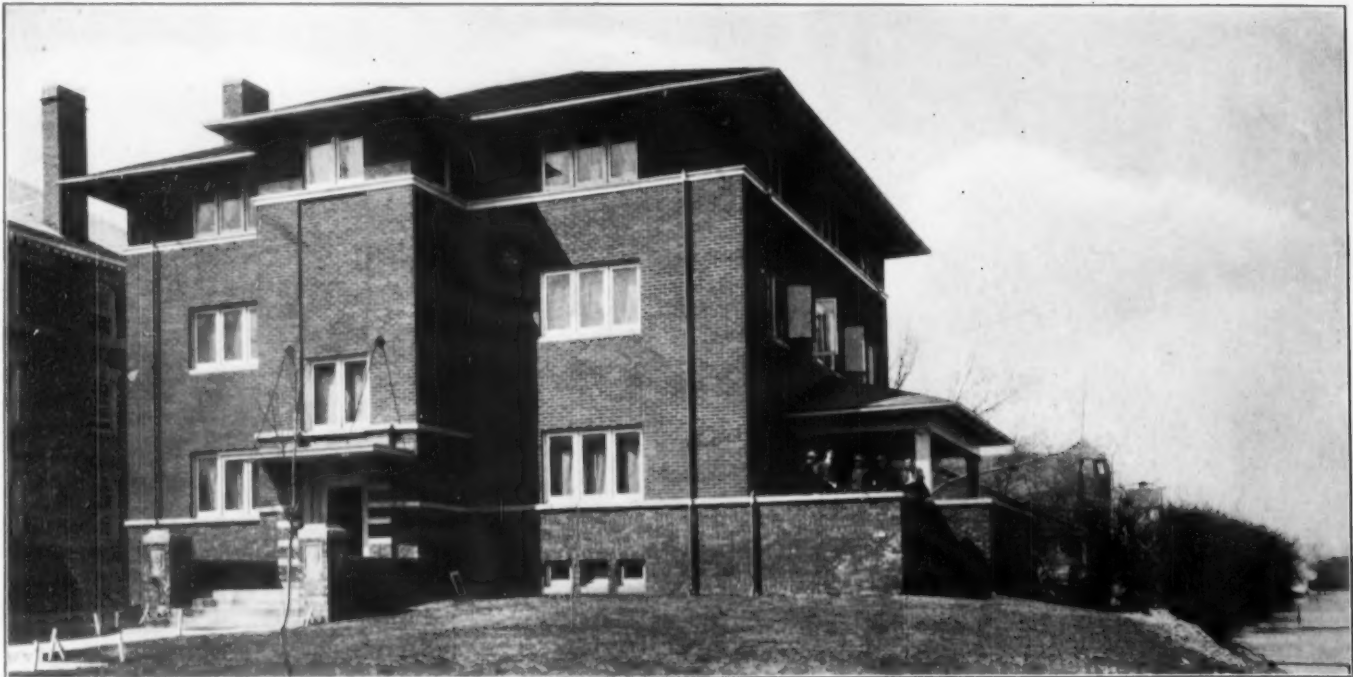
PLANS, HOUSE FOR RALPH M. SHAW, ESQ., CHICAGO.
HOWARD VAN D. SHAW, ARCHITECT.



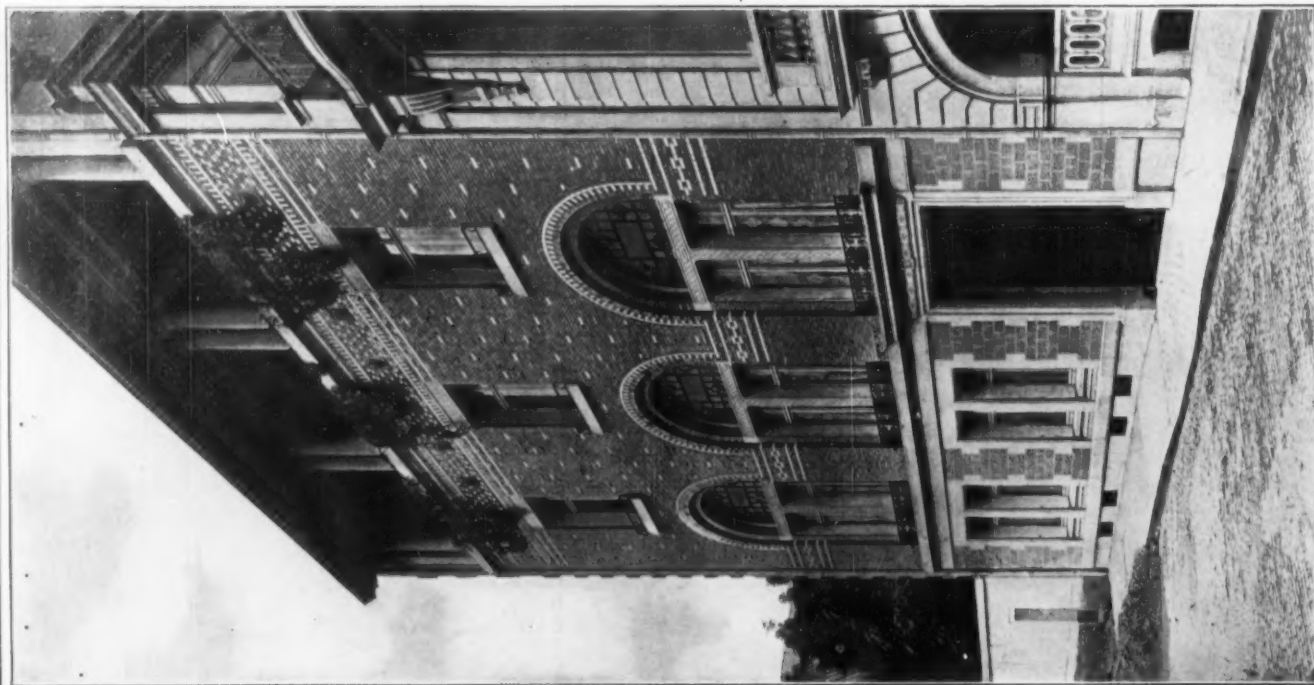
ENTRANCE FRONT.



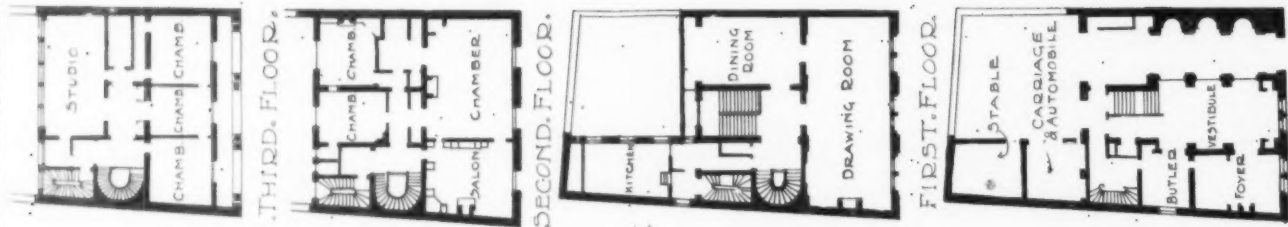
LAWN FRONT, HOUSE FOR ELMER E. CLAPP, ESQ., DEDHAM, MASS.
FRANK CHOUTEAU BROWN, ARCHITECT.



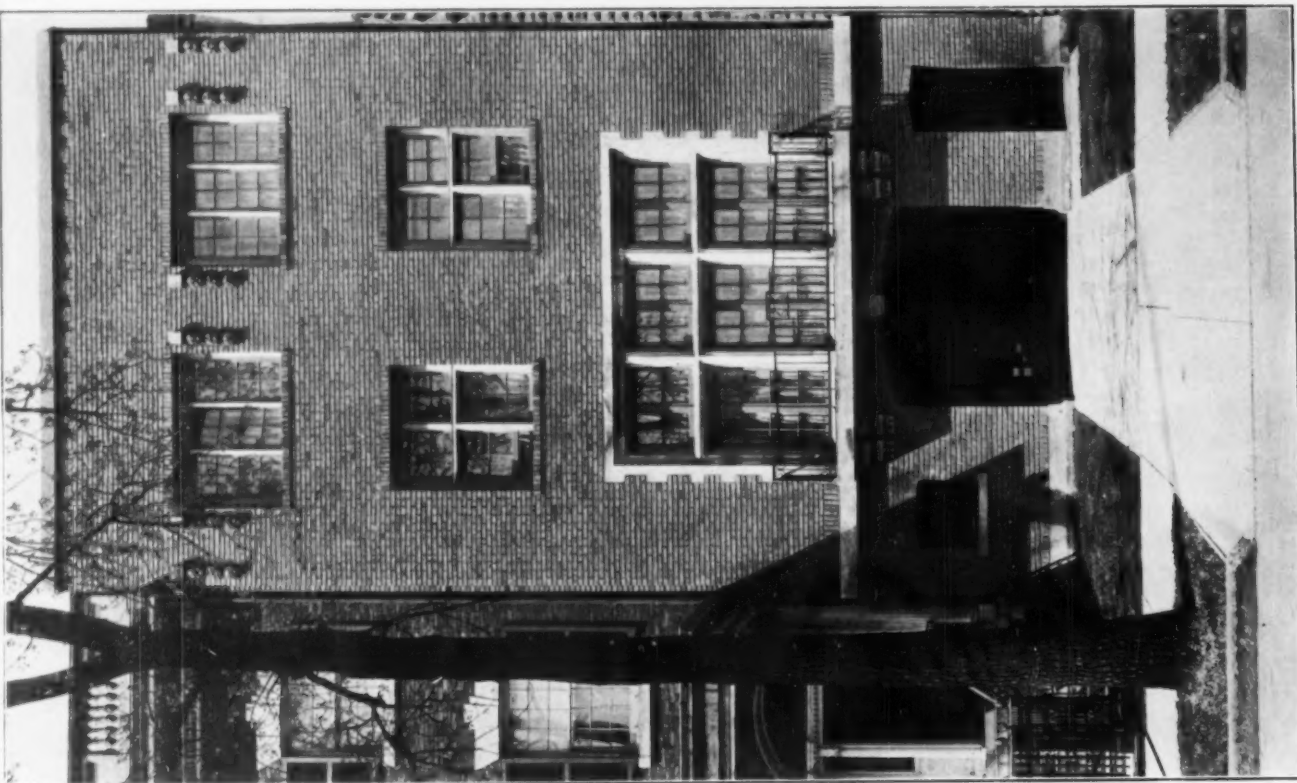
SIGMA CHI CHAPTER HOUSE, MADISON, WIS.
ROBERT C. SPENCER, JR., AND CLAUDE & STARCK, ASSOCIATE ARCHITECTS.



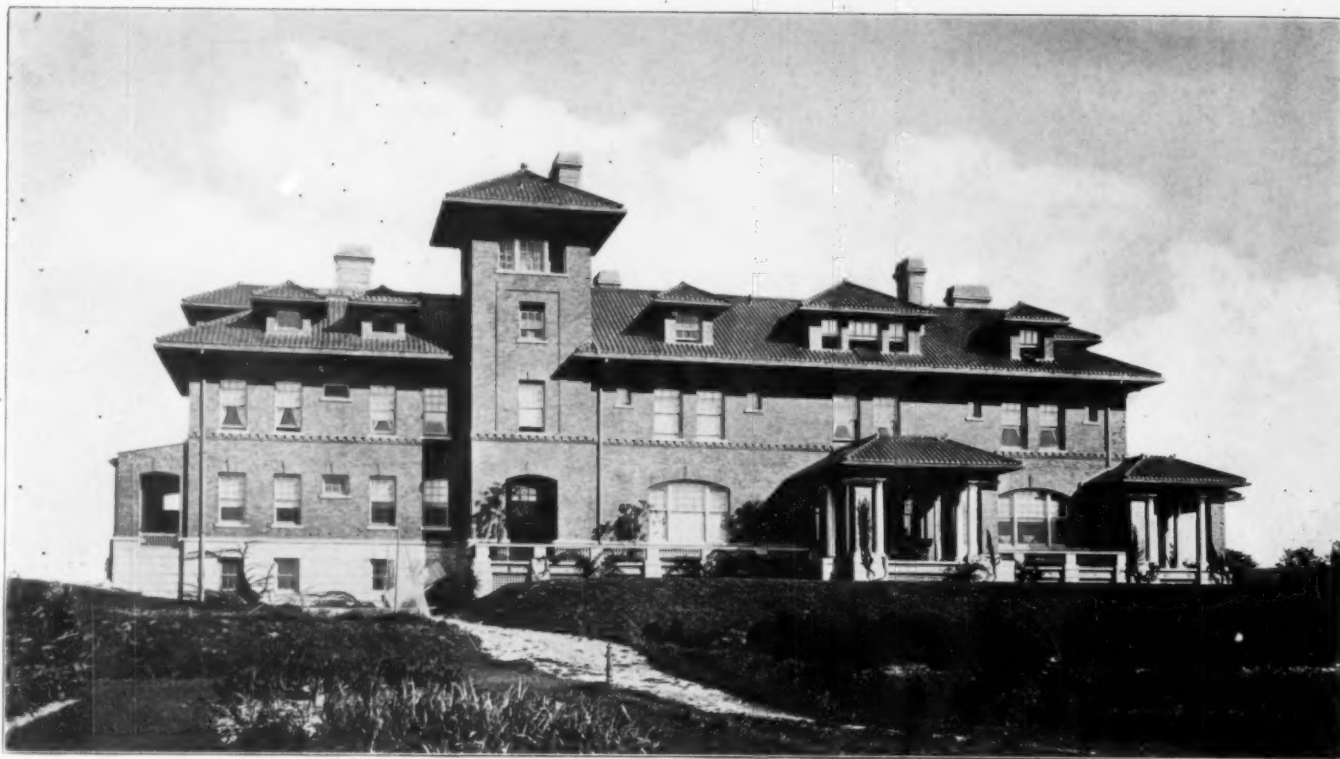
HOUSE OF RICHARD B. VAN DER BOUJEN, ARCHITECT, PARIS.
FIRST FLOOR ACCOMMODATING STABLE AND GARAGE.



GROUND FLOOR.



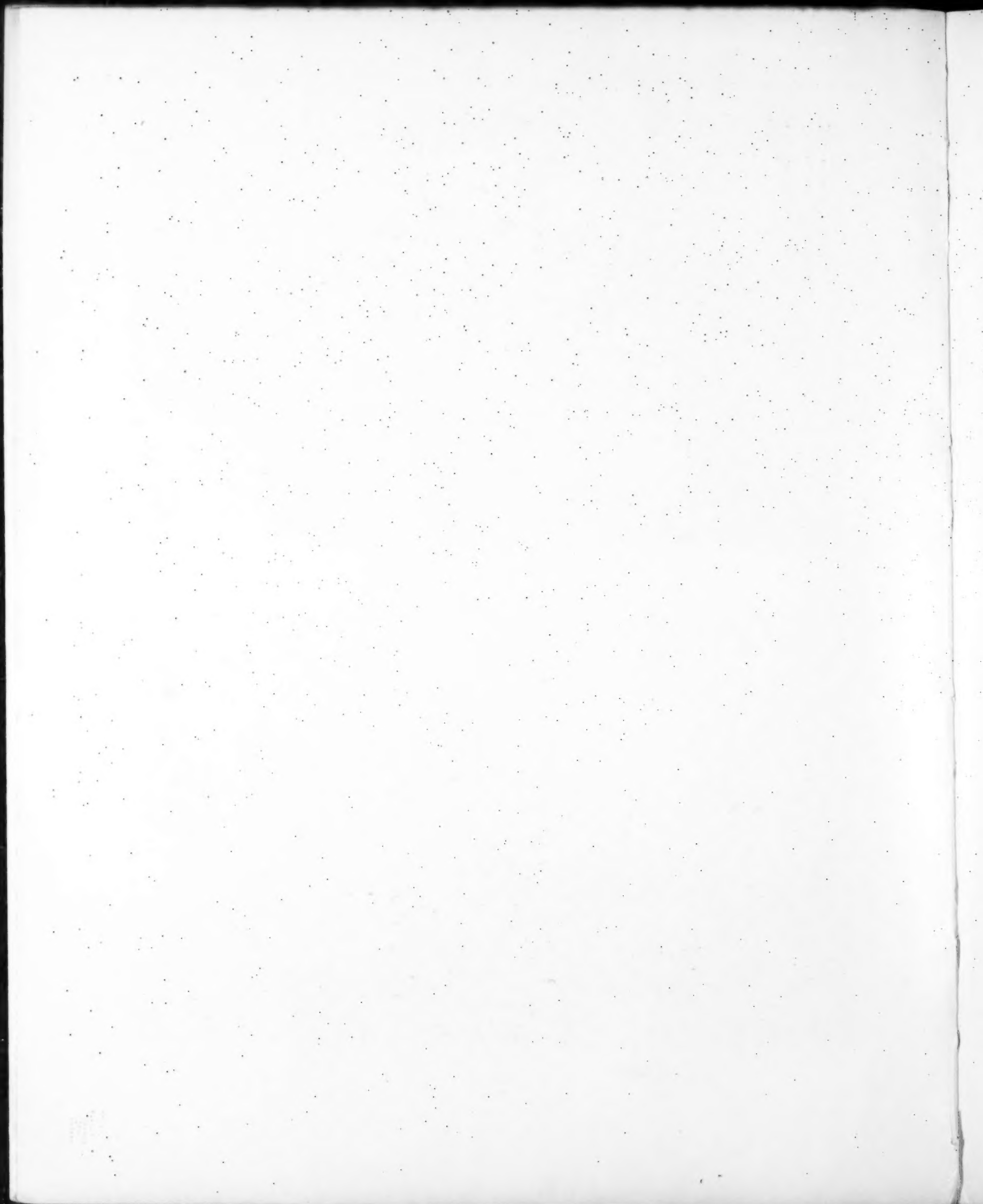
HOUSE FOR RALPH SHAW, ESQ., CHICAGO.
HOWARD VAN D. SHAW, ARCHITECT.
FIRST FLOOR ACCOMMODATING GARAGE.
(SEE PLATE 101.)



HOUSE FOR S. G. BAYNE, ESQ., WHITE PLAINS, N. Y.
FRANK FREEMAN, ARCHITECT.



HOUSE FOR S. G. BAYNE, ESQ., WHITE PLAINS, N. Y.
FRANK FREEMAN, ARCHITECT.

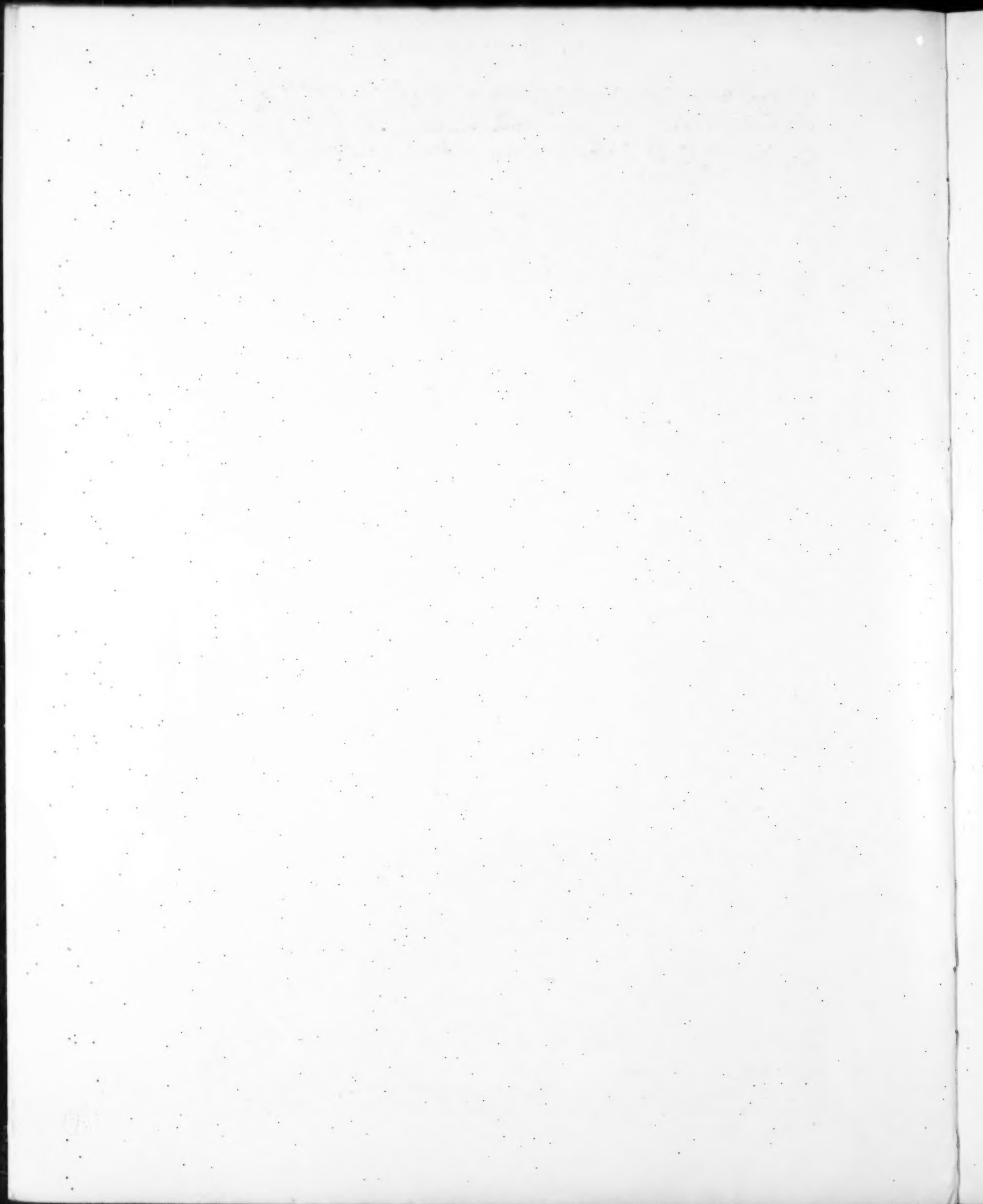




HOUSE FOR A. J. MASON, ESQ., CHICAGO.
HOWARD VAN D. SHAW, ARCHITECT.



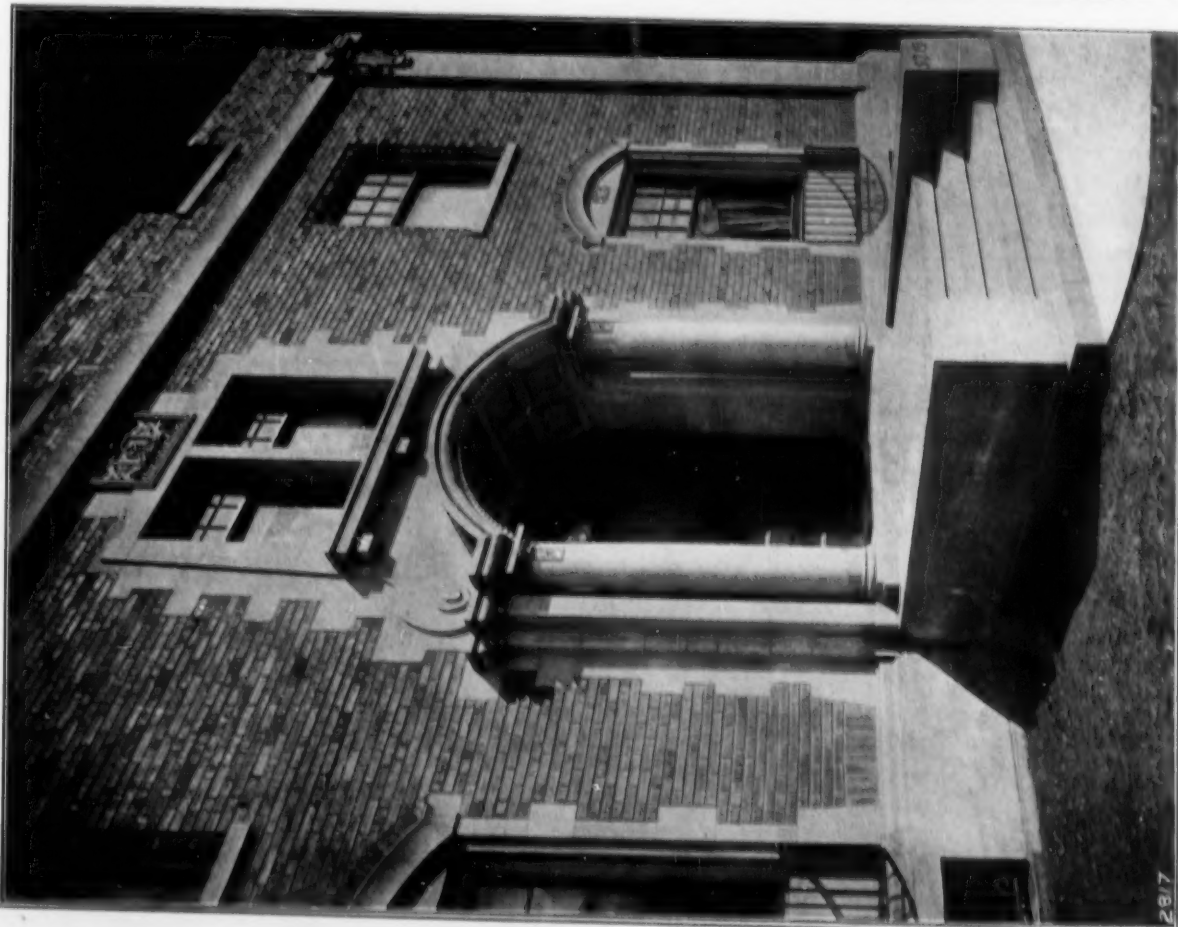
HOUSE FOR THE MISSES COLVIN, LAKE FOREST, ILL.
HOWARD VAN D. SHAW, ARCHITECT.





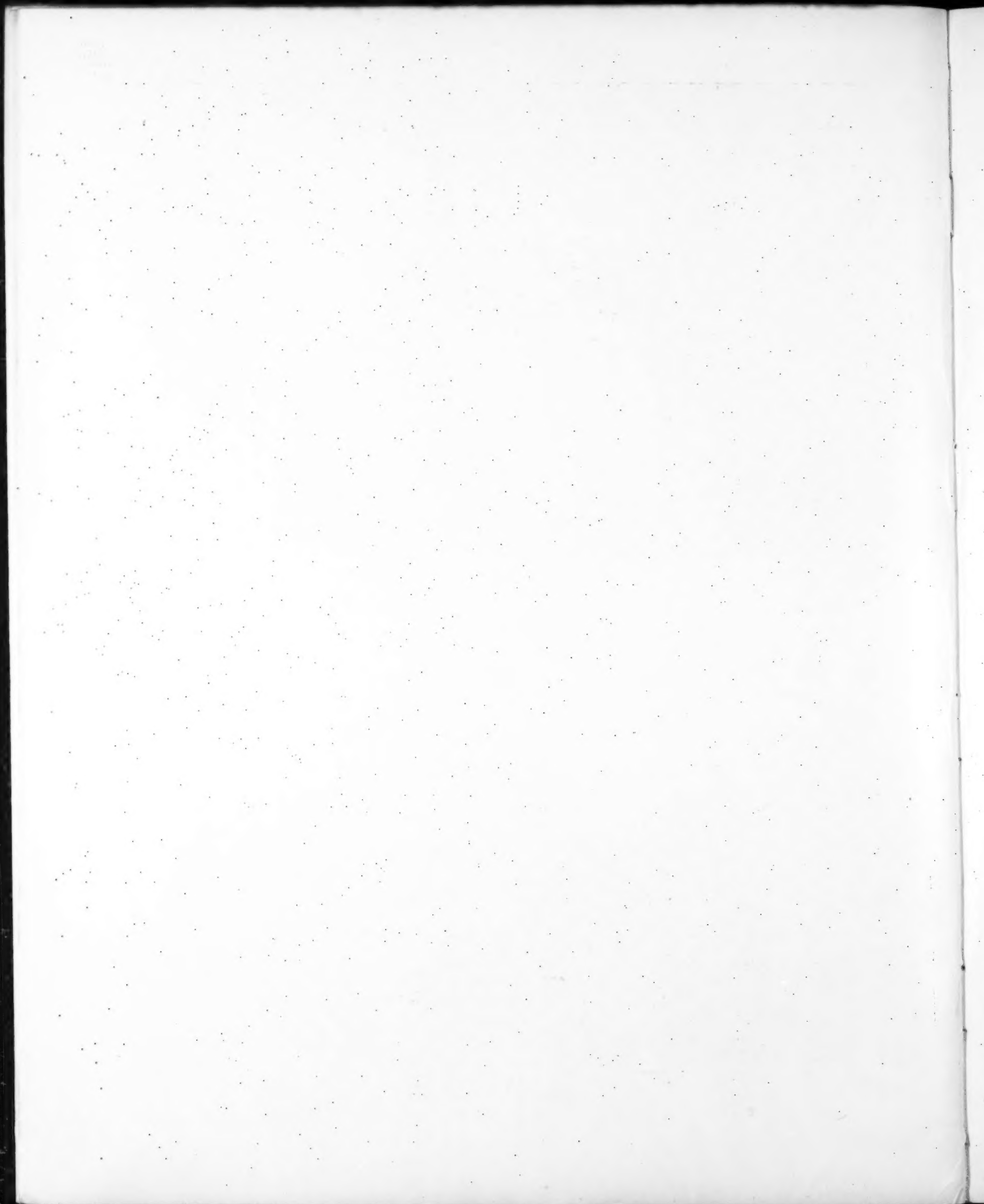
ENTRANCE HOUSE FOR C. H. STARKWEATHER ESQ. CHICAGO

HOMER VAN D. SHAW ARCHT.



ENTRANCE HOUSE FOR A. J. MASON ESQ. CHICAGO

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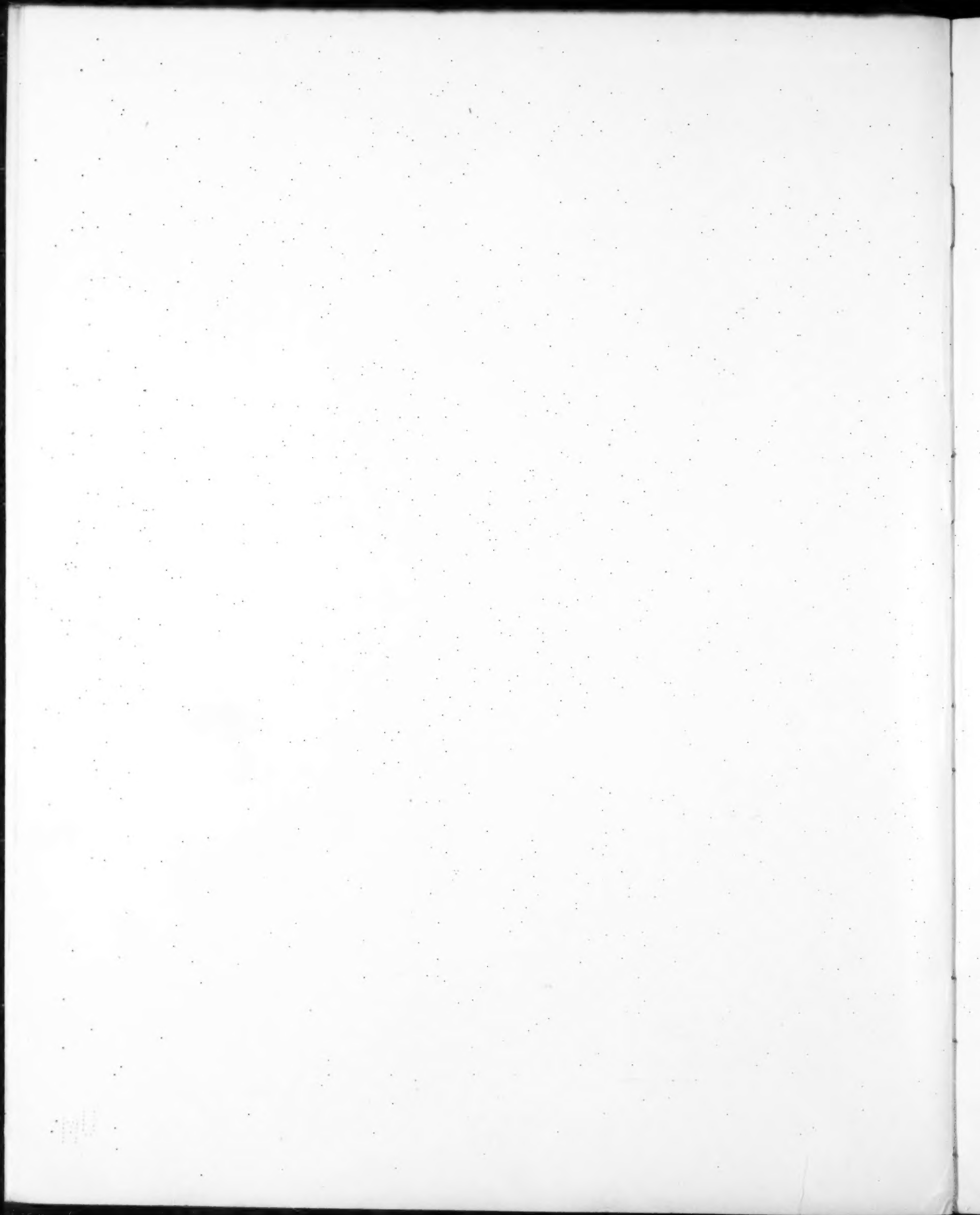


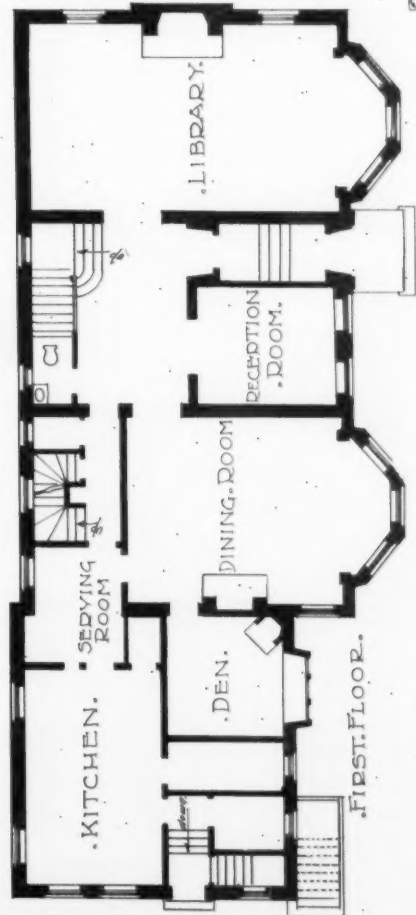
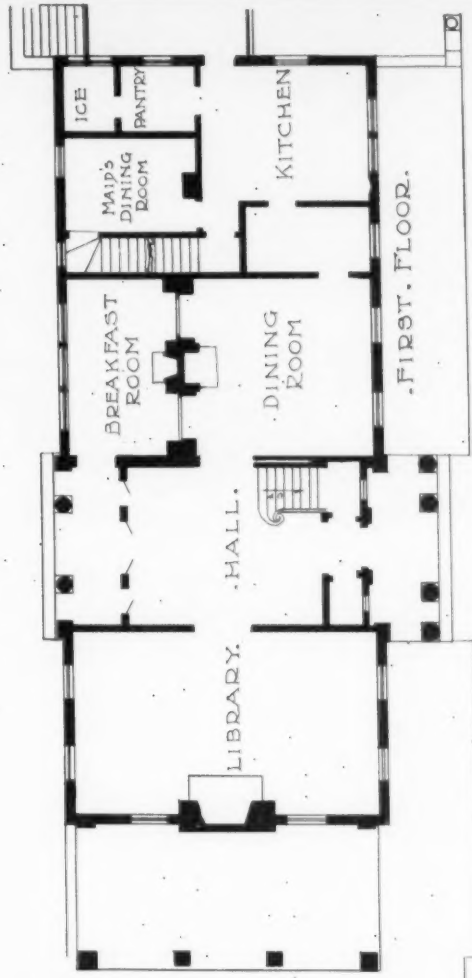
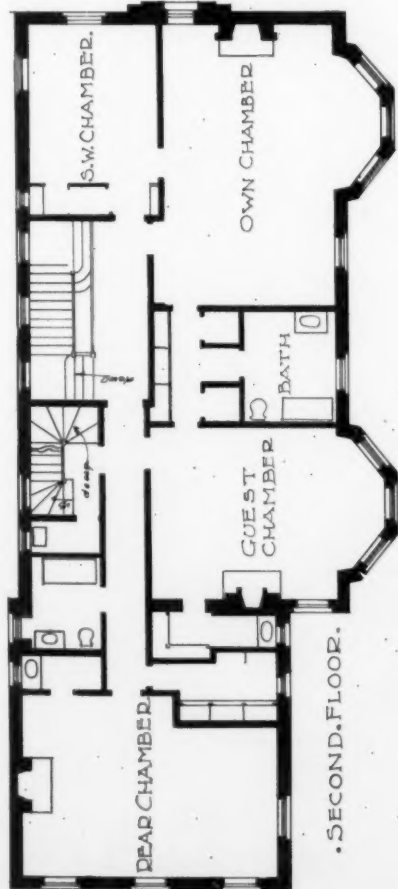
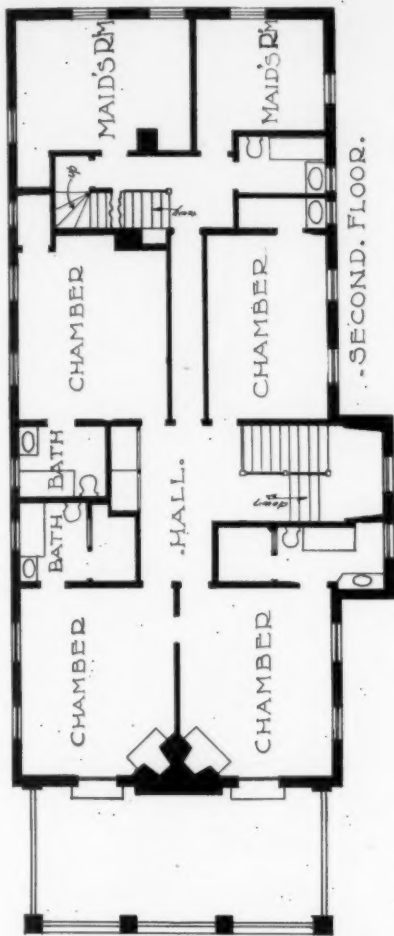


HOUSE FOR A. BOLZA, ESQ., CHICAGO.
HOWARD VAN D. SHAW, ARCHITECT.



HOUSE FOR C. H. STARKWEATHER, ESQ., CHICAGO.
HOWARD VAN D. SHAW, ARCHITECT.



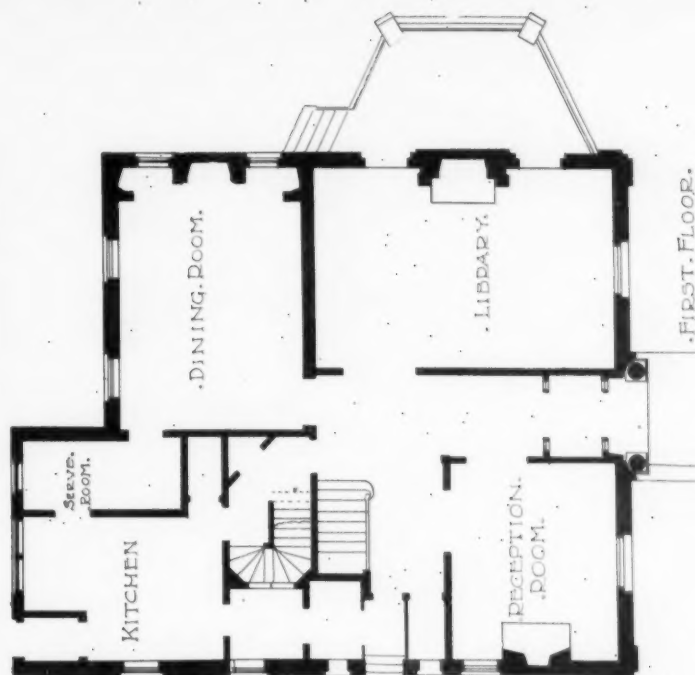
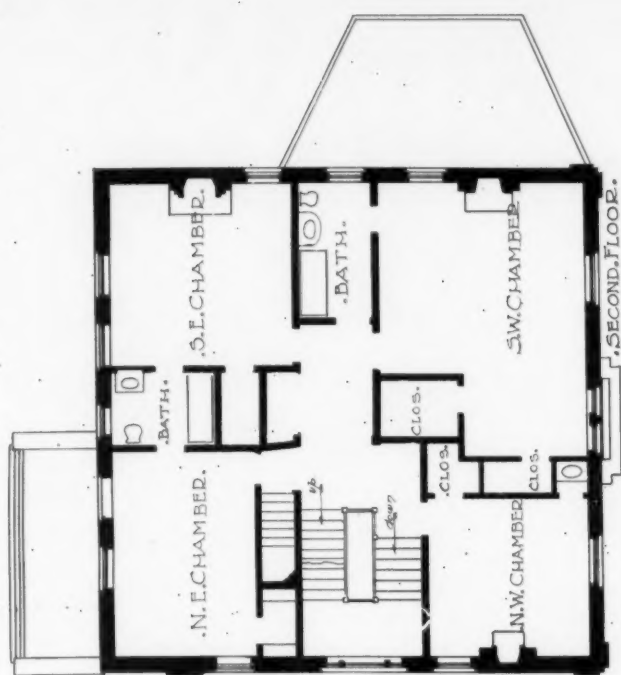


PLANS, HOUSE FOR THE MISSES COLVIN, LAKE FOREST, ILL.

PLANS, HOUSE FOR C. H. STARKWEATHER, ESQ., CHICAGO

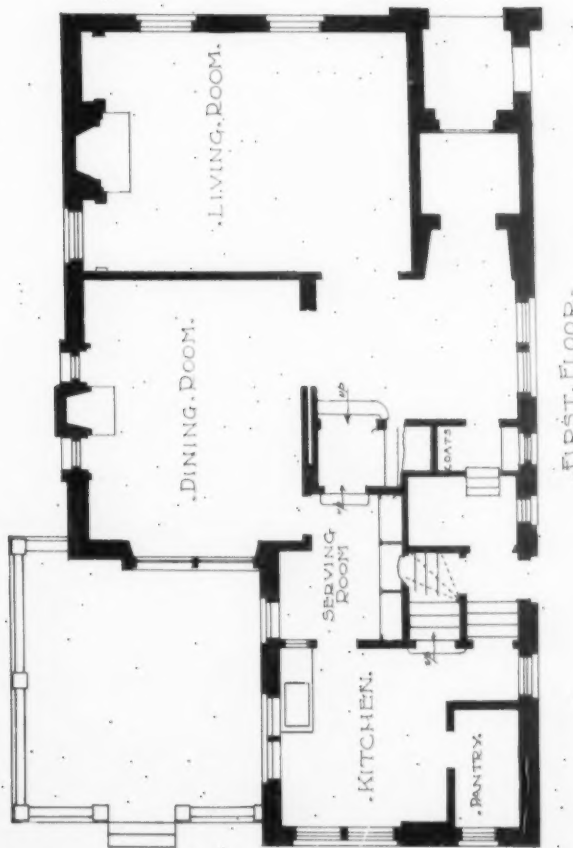
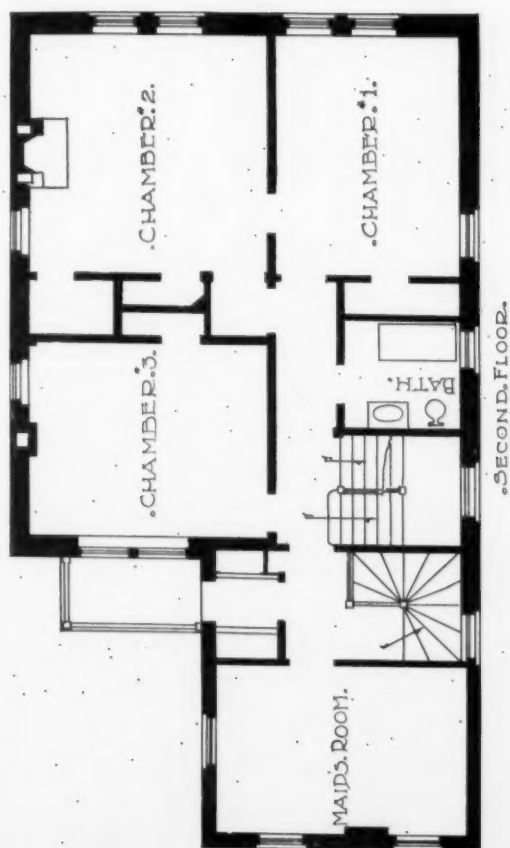
HOWARD VAN D. SHAW, ARCHTCT.

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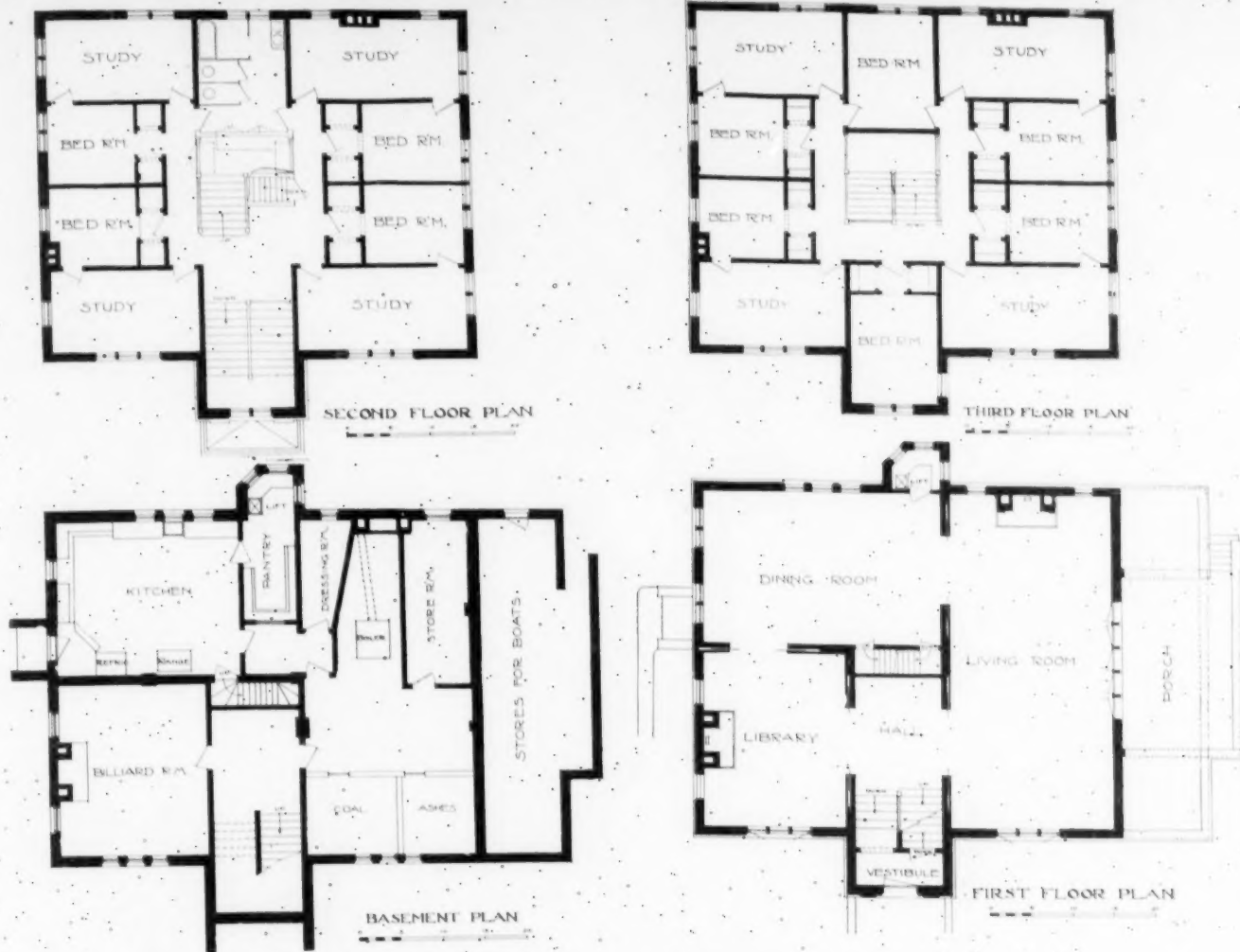


PLANS, HOUSE, A. J. MASON, ESQ., CHICAGO

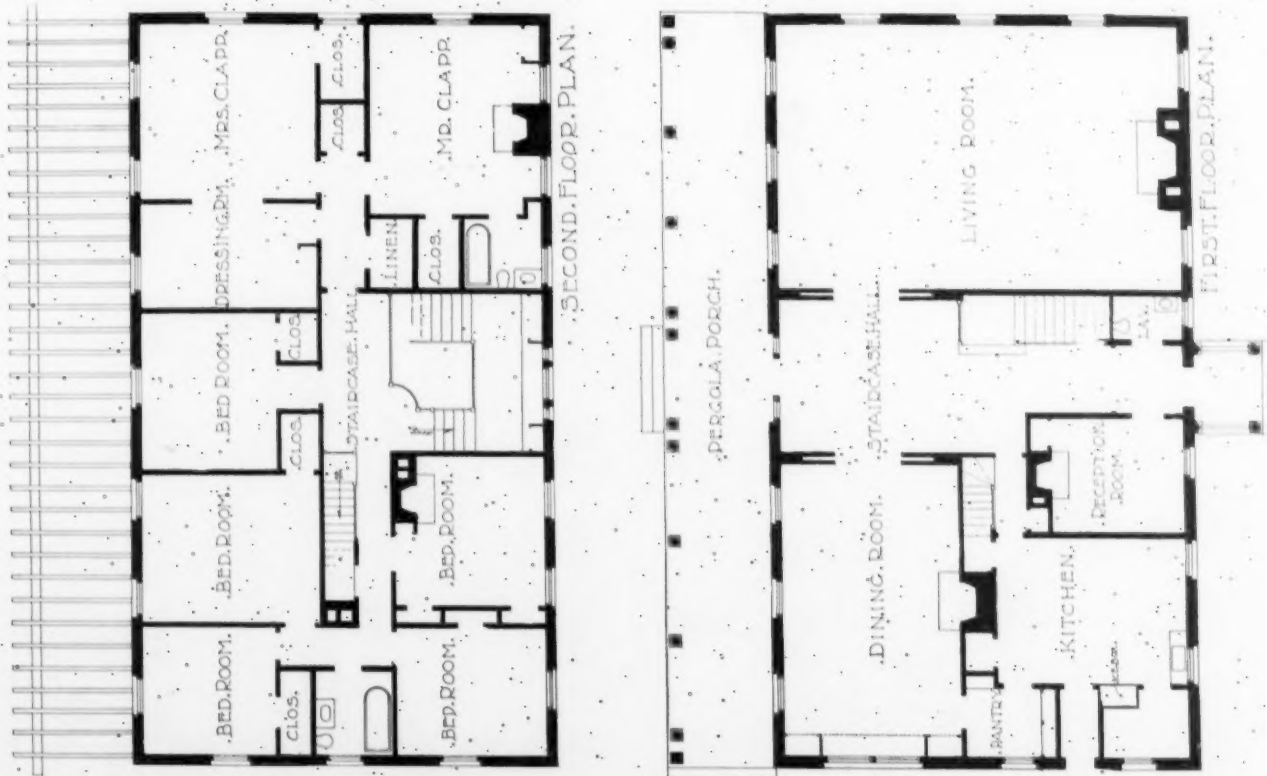
HOWARD VAN D. SHAW, ARCHT.



PLANS, HOUSE FOR A. BOLZA, ESQ., CHICAGO



PLANS, SIGMA CHI CHAPTER HOUSE, MADISON, WIS
R. C. SPENCER, JR., AND CLAUDE & STARCK, ASSOCIATE ARCHITECTS.



PLANS, HOUSE FOR ELMER E. GLAPP, ESQ., DEDHAM, MASS
FRANK CHOUTEAU BROWN, ARCHITECT